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VOLUME V

NORMAL STUDY—"SCHOOL OF PIANOFORTE PLAYING" ELEMENTARY EXERCISES FOR BEGINNERS—GRADED STUDIES AND PIECES GRADED INDEX

THE UNIVERSITY SOCIETY

INCORPORATED

NEW YORK

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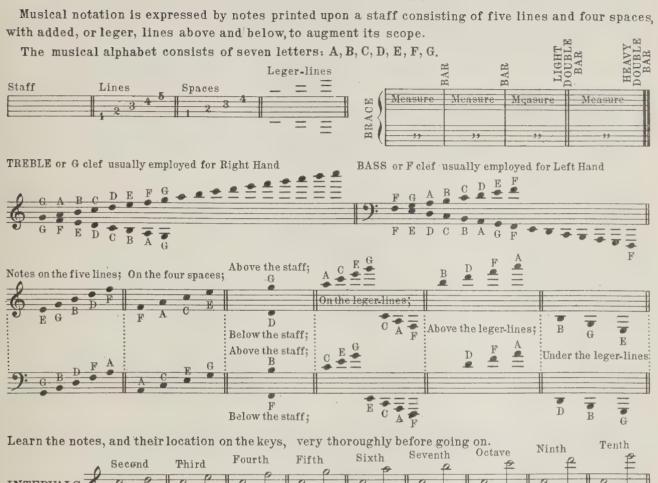
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Elementary Exercises for Beginners

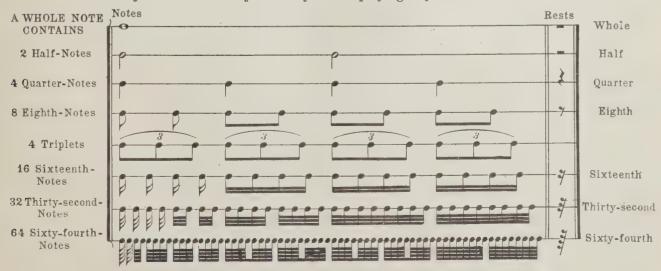
Edited by Charles Dennée

ELEMENTS OF MUSIC

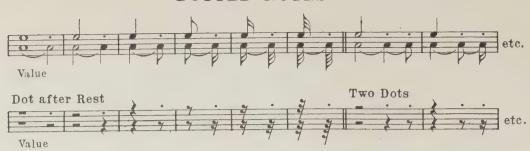


COMPARATIVE VALUE OF NOTES

Study these values very carefully before playing any exercises.



DOTTED NOTES



A dot always increases, by one half, the value of whatever precedes it, whether it be a note, dot or rest.

ACCIDENTALS, or CHROMATIC SIGNS



A sharp (#) raises the pitch of a printed note a half step; literally, play next key above.

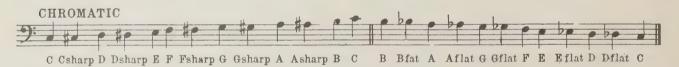
A flat (b) lowers the pitch of a printed note a half step; literally, play next key below.

A natural (h) restores a note to its original pitch, after it has been sharped or flatted.

A double sharp (## or x) or a double flat (bb) indicates a whole step above, or below, printed note.



Csharp Dsharp Esharp Esharp Gsharp Asharp Bsharp Csharp Cflat Dflat Eflat Fflat Gflat Aflat Bflat Cflat



(*) ENHARMONIC (the two possible ways of writing notes to be played upon the same key)



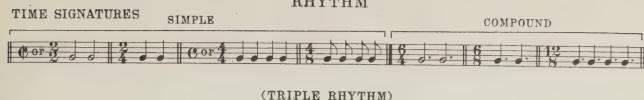
From one key to the *very next* key is a half step, (often called semi-tone.)

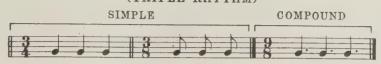
Twice this distance is a whole step; (from one key to the 2nd key above or below.)

KEY SIGNATURES WITH TONIC TRIADS



(*) These notes are enharmonically tied





The figures standing at the beginning of a composition, after the clefs and key signature, are called the Time Signature. The upper figure denotes the number of counts in a measure, the lower figure the value of the note that fills each count. e. g. $\frac{2}{4}$ means 2 counts, each count the value of a quarter note.

A HOLD or PAUSE indicates that whatever stands under, or over it, is held longer than the original value. This is a matter of taste but it should be held at least twice the value of the note or rest.

RHYTHM is a regular recurrence of accents, thus establishing a sense of regular pulsation in the flow of the musical thought or expression.

TIME is the subdivision of the measures into counts, or beats, of equal length. To keep time count aloud, carefully spacing the words, or counts, an equal distance apart.

Time without rhythm conveys no strong impression or sense to the ear, no matter how perfectly the length of the notes or counts are observed. The whole structure of music is built upon rhythm and accents, and this is as necessary in the practising of all exercises for the development of the fingers as it is in the performance of a composition.

ACCENT is special emphasis given to certain tones in playing. There are two kinds of accent, natural and artificial.

Natural accent falls upon the 1st and 3rd counts in $\frac{4}{4}$ rhythm, the 1st count in ordinary $\frac{3}{4}$ rhythm, (and $\frac{2}{4}$ rhythm), the 1st and 4th counts in $\frac{6}{8}$ rhythm, and in compound rhythms upon the notes where it would logically fall in the simple measures, or rhythms, from which compound rhythms are derived.

Artificial accent is special emphasis upon tones other than those which call for natural accent and requires a special sign placed over or under a note to indicate that it is to receive this accent.

The signs of artificial accent are: > (ordinary accent), \land , \lor , sf, sfz, or fz, very strong (explosive) accents, and - pressure accent. The sign - indicates a pressure accent in which the tone is not held quite the full value of the note (non legato).

LEGATO is imparting the full value to each note (or tone) thus producing a smooth, con nected effect in playing a succession of tones. In other words each tone is to be sustained until the next tone begins, without the slightest break or detaching between them.

A SLUR is a curved line extending over two or more different notes. It is primarily an indication that all the notes under it are played legato, though it has further significance in marking the phrasing of a composition.

If a slur ends on the first note of a group, count or measure, that note is usually shortened in held value. Tied notes, dotted notes and half notes are an exception to this rule.

A SHORT SLUR occurs over two notes of different name and pitch. The first note receives an accent and the second is played softly and receives only one half its printed value, the other half of its value constituting rest, or silence.



If the last note of the slur has a dot over it, the note is to be very short; approximately one quarter of its printed value.

A TIE is a curved line connecting two consecutive notes, of the same name and pitch, into one continuous tone, the first note being played and the key held down through the full value of both notes. If either of the two notes has a dot over it the sign is a slur, not a tie, and both notes are played.

REPEAT MARKS— Two dots standing before a double bar indicate a repetition of the composition from the beginning; ex. But, if this is preceded by another double bar with dots after it, the repetition begins from this point instead of the beginning; ex.

8 ra........, or 8....... placed over notes indicates that these notes are to be played an octave higher than they are written.

 8^{va} bassa placed under the staff indicates that the notes over it are to be played an octave lower.

Con 8. indicates that an octave is to be played instead of a single note; the thumb playing the printed note and the little finger (simultaneously) its octave.

D. C., Da Capo, or D. C. al Fine, placed at the end of a composition or movement, indicates that the player should go back to the beginning and play the composition through again to the word Fine, or the sign ? placed over a double bar, both of which indicate the close or finish.

D. S., or Dal Segno means return to the sign % and play through to the end of the composition as indicated by the word Fine or the sign \bigcirc over a double bar.

TRIPLETS

In playing triplets the first note should receive a slight accent. If an entire movement, or passage, is in triplets, the figure 3 is sometimes written over the first measure groups only, it being understood thereby that the following groups are triplets.

This form of writing comes under the head of artificial grouping. There are other forms of artificial grouping,

MARKS USED TO INDICATE DEGREES OF FORCE

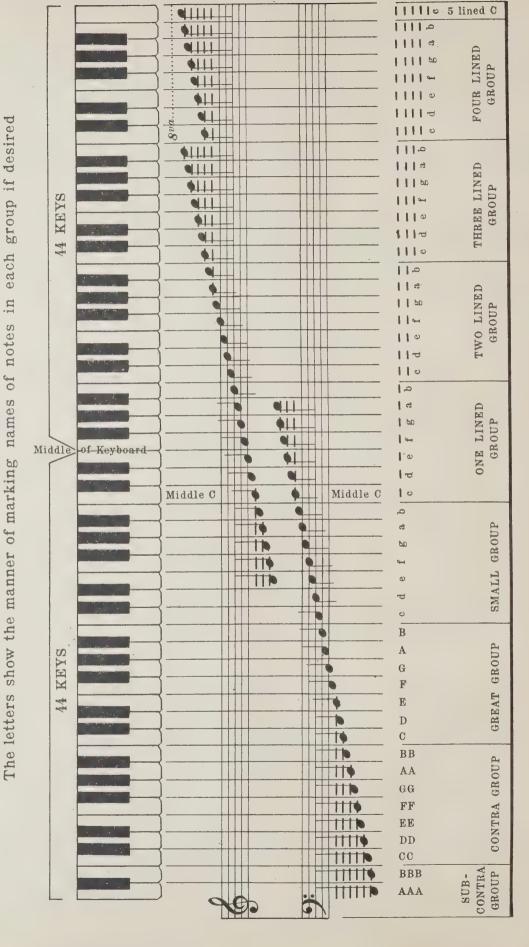
P-(piano) soft;— PP-(pianissimo) extremely soft;— mf-(mezzoforte) moderately loud;— mp-(mezzopiano) louder than P, softer than mf;— f-(forte) loud;— ff-(fortissimo) extremely loud.

SIGNS FOR VARYING EFFECTS OF THE ABOVE MARKS

Crescend	.o (cresc.) — {	gradually inc	rease the forc	ce; also ind	icated by this	sign: -	
Diminuer	ndo (dim.) —	gradually de	crease the fo	rce; also ind	icated by this	sign:	
A Swell,	, or combined	cresc. and	dim., is in	idicated thus	3:		
For furth	her instruction	in signs a	nd marks of s	speed etc. st	udy the table	given at the	ne end of
1st Grade	Section of the	e book.					

KEYBOARD OF A MODERN 71/3 OCTAVE PIANOFORTE

Showing the staff notation for each white key, and the subdivision of the keyboard into groups (sometimes called octaves)



POSITION AT THE PIANOFORTE

The player should sit upon a chair (preferably) or stool, high enough to bring the elbows on a horizontal line with the tops of the white keys. The elbows should be a trifle in front of the front line of the body. The wrist should be slightly lower than the knuckles and the fingers curved so that they strike upon the cushion at the end of each finger; the palm of the hand slightly arched. The knuckles will then be slightly raised; they should never be depressed, nor should they be pushed or forced up to an awkward or pronounced elevation in playing the fingers.

The fingers should *lift from the knuckle joint*, and play with a quick, easy stroke, moving on the knuckle, without any assistance from the hand or arm.

The muscles of the arm should be supple, (as should the wrist) but always supported, and never allowed to drag or pull upon the keys.

The unoccupied (or non-playing) fingers should be kept lifted while any one finger is holding a key, and that finger should be immediately lifted up into the position of the other fingers the instant it releases a key, this occurring as a new key is struck by another finger, or at a rest. These conditions are modified in many cases by the requirements of more advanced playing, but are imperative throughout the early stages of development.

Never stiffen or strain the muscles, and do not attempt force or power until the fingers are under full control, in easy, free motions at a moderate degree of force, even though the tone is only piano or pianissimo at first.

THE USE OF TREBLE AND BASS CLEFS

The editor can not agree with those methods or instruction books in which the use of the Bass Clef is delayed. Common sense would seem to dictate the association of the Bass Clef with the left hand from the very beginning of study, as this clef predominates in all music for the notation of the lower, or left hand staff.

The use of the Treble Clef in the left hand is an exception to the rule, as is the use of the Bass Clef for the right hand. Both exceptions occur frequently, but the fundamental principle stated above is necessary to avoid confusion. If the left hand starts playing from Treble Clef notation it is a difficult task to change later to the Bass Clef, and the pupil is puzzled and confused as a result of this. In such instances it is unlearning something which has become fixed in the mind, by practice and association, and substituting a new method of reading. This is much more difficult than it is to learn and practise the Bass Clef from the very first.

NOTE-WRITING PRACTICE

The pupil should procure a music blank book and spend considerable time each day writing notes and rests of different values, with the names written over them. Also write the seven letters of the musical alphabet in every conceivable order and then place the proper note under each letter, both on the staff and on leger lines above and below-

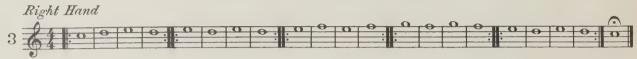
This writing practice is invaluable for becoming thoroughly familiar with the notes and their values.

EXERCISES FOR FINGER DEVELOPMENT AND CONTROL

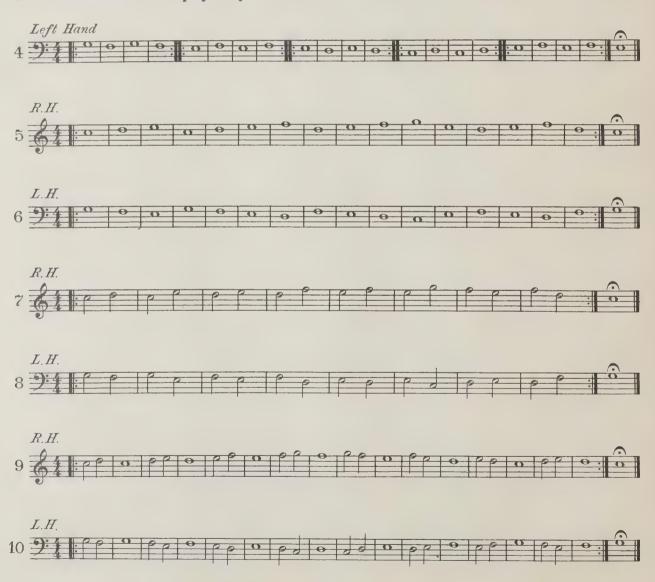
Practise very slowly and strictly observe the correct and precise motions of the fingers. Be sure that the fingers are kept curved at all times, never allow them to straighten out or curl in when they lift.



The fingers are numbered 12345, the thumb is 1 and the little finger is 5.

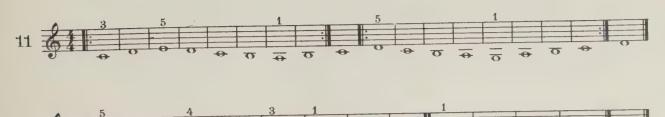


The pupil should write the correct fingering over the notes in following exercises, but first learn the names of the notes and the proper keys.



LEGER LINES BELOW THE STAFF

for the right hand.







The following pages present considerable apparent repetitions in the general character of the exercises, but this is necessary, to ensure correct reading and the thorough adjustment of the fingers to the keys, before going on to the more difficult part of the grade.

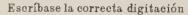
Practise with each hand alone, then together, slowly and with careful attention to lifting and striking the fingers in the proper manner.

Count aloud, 4 equal counts to each measure. Write the fingering.

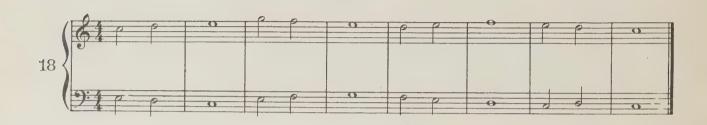


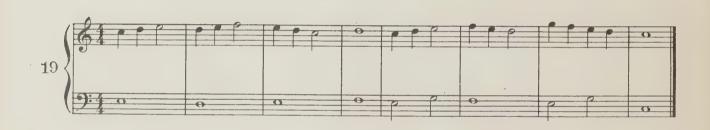
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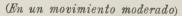
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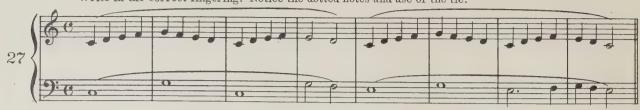






Escríbase la correcta digitación. Nótese las notas con puntillo y el uso del ligado Moderato

Write in the correct fingering. Notice the dotted notes and use of the tie.



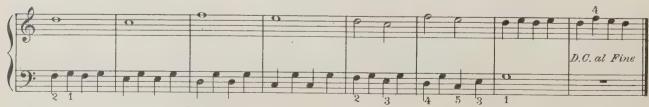






(Britlante y alegre; no muy ligero)





Study definition for D.C. al Fine 12-735-60

Estúdiese el significado de: D. C. al Fine

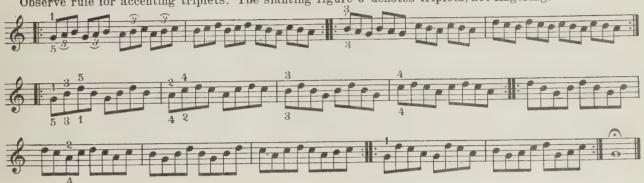
FINGER EXERCISES IN 8th NOTES

Simple transposition; play the left hand an octave lower using fingering under notes.

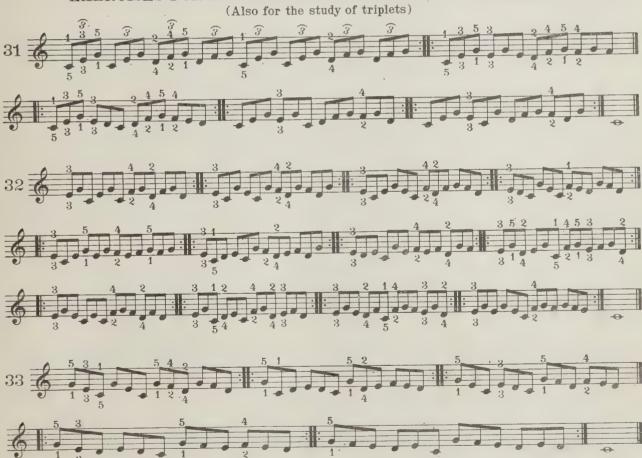
Repeat each passage 8 times very slowly observing rule for finger action.



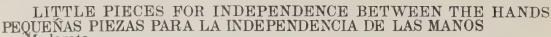
Observe rule for accenting triplets. The slanting figure 3 denotes triplets, not fingering.

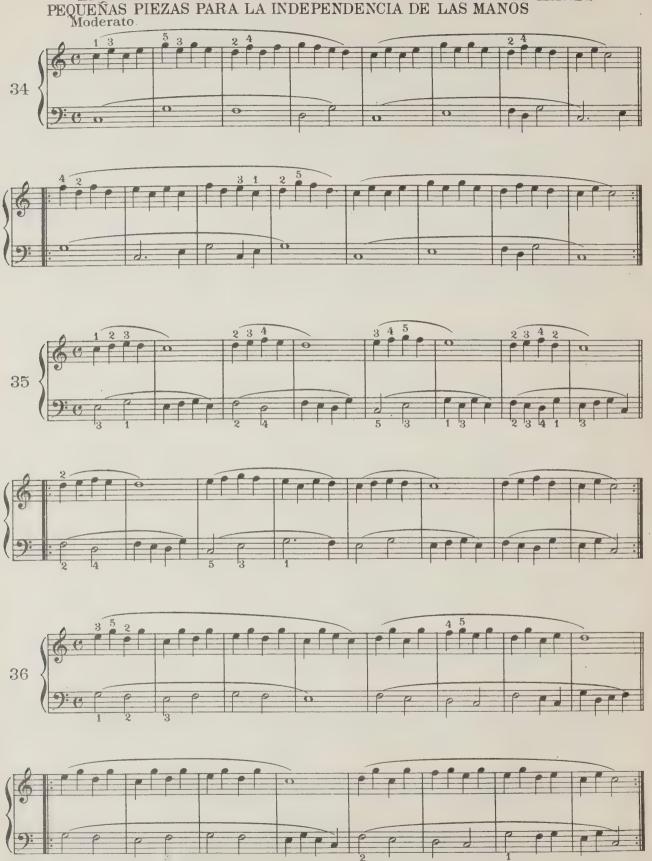


EXERCISES FOR ELEMENTARY HARMONY AND ARPEGGIOS

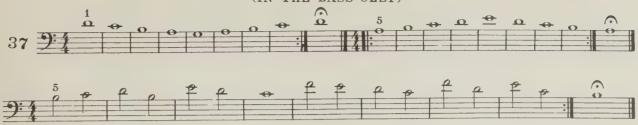


To make all the fingers of both hands of equal strength and independence, practice the above exercises with each hand alone and then with both together, continually; being careful that the touch is not constrained in any way. Particularly see that the hands are held well over the keys, that the fingers act promptly both in striking and lifting.



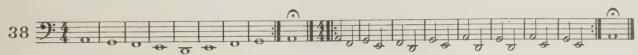


LEGER LINES ABOVE THE STAFF



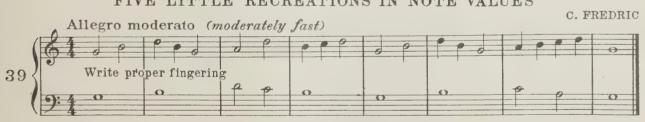


LEGER LINES BELOW THE STAFF



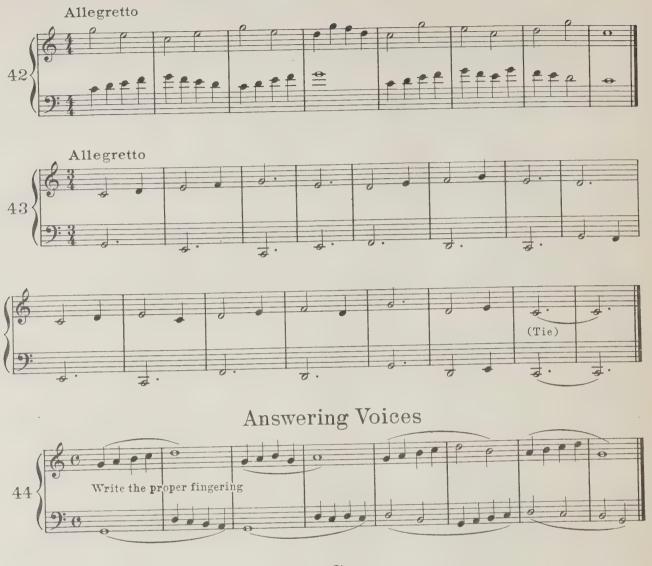






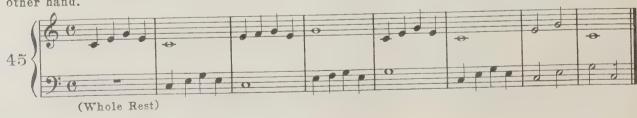




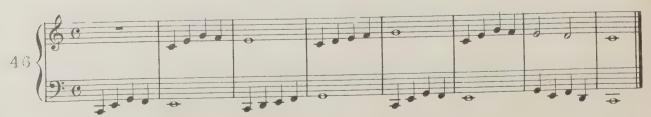


Little Canon

Canon is the imitation (or reproduction) in one hand, of what has previously been played in the other hand.



Imitation





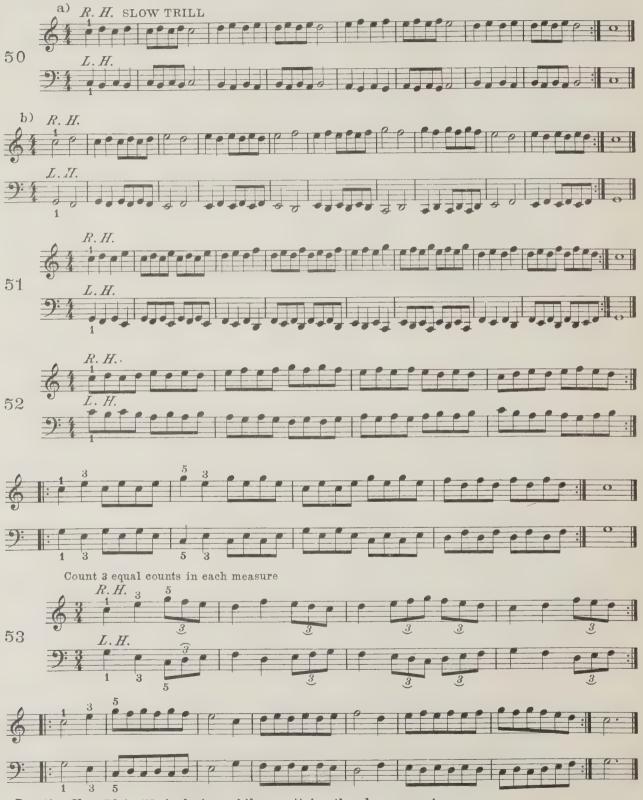
Slow Trill Exercises

for rhythmic practise and the development of facility

The following exercises should be practised with both hands together after they are well learned separately. Play slowly, with accurate lift and stroke of the fingers, keeping them curved at all times.

Count 4 equal counts in each measure

Practise and learn but one exercise at a time; do not try several at once.



Practise Nos. 54 to 58, inclusive, while practising the above exercises Continue the practise of these exercises throughout the 1st and 2nd grades 18-735-60

Theme and Variations

A. E. MÜLLER





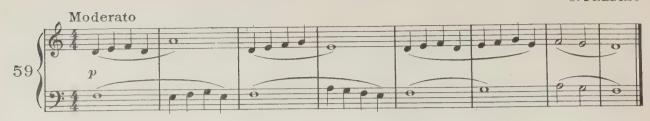


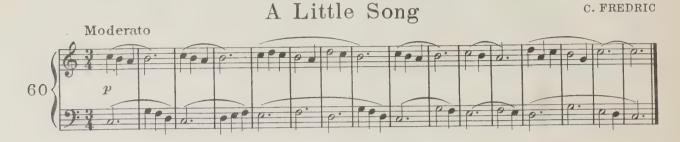


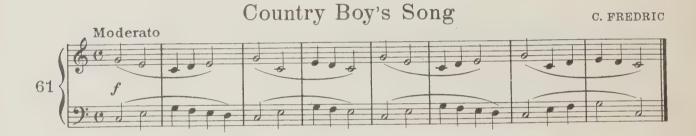




Notice 8th rests

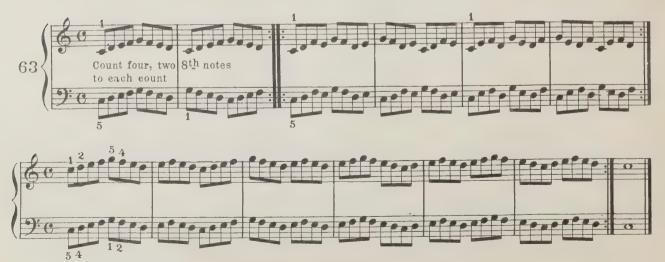




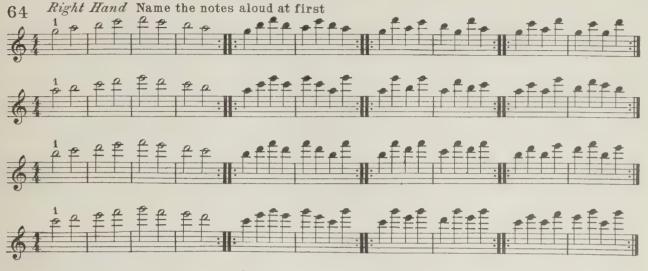




FINGER EXERCISES IN 8th NOTES



Learn the names of these notes, their location upon the keyboard and the name of the "Key-group or Octave," (see diagram of keyboard) before proceeding to the following pages. This is imperative, in order to recognize the notes, and find them upon the keyboard, without halting or puzzling over them when learning the following exercises and pieces.



Graceful Dance

Observe rests and signs for swell, also notation in Treble Clef for left hand.

C. FREDRIC



Fairy March

C. FREDRIC





Compare the notes in the G clef, with those in the Fclef, which are played on the same keys.

What is the other name for Gclef; for Fclef? 21-735-60

Three Little Duets

(Two players, 4 hands)

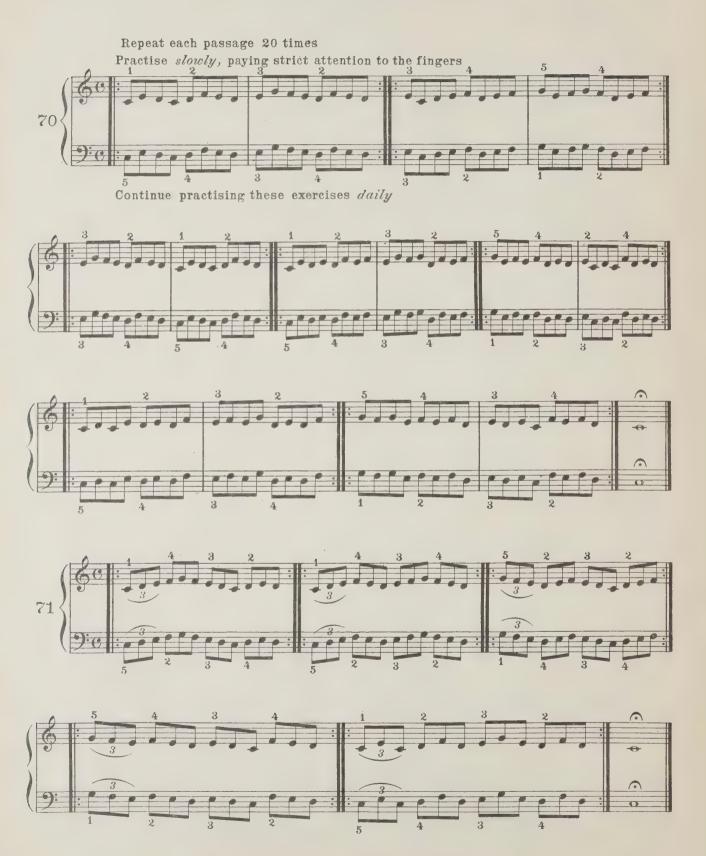


Three Little Duets

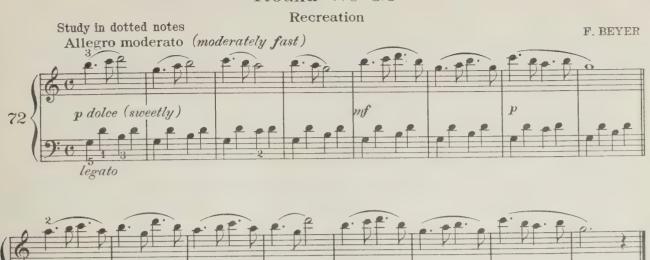
(Two players, 4 hands)



Finger Exercises.



Round We Go





C. FREDRIC







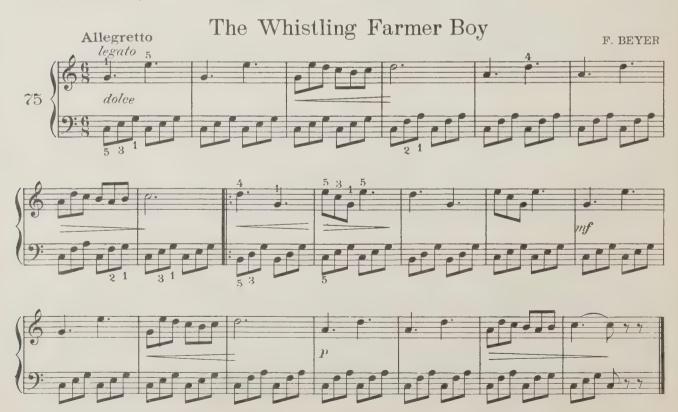
EXERCISES FOR EXTENDING THE HAND

beyond the five finger position



Continue practising the above exercises throughout the First Grade.

Keep the fingers curved and avoid straining or motions of any sort with the hand or arm. Play with easy, flexible muscles and do not stiffen the knuckles. Later on, in the Second Grade, transpose these exercises to other keys.



Agile Fingers

Notice and study the sharps and naturals before beginning to practice.



EXERCISES FOR CROSSING FINGER OVER AND THUMB UNDER

Retain the curved position of fingers. Do not turn the wrist, nor push up with the knuckles.

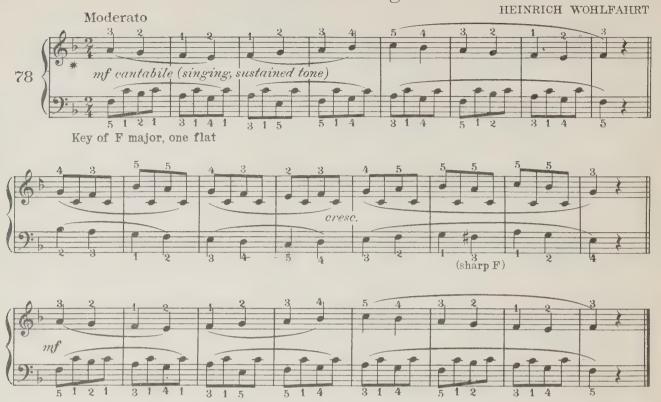


Do not practise the following until the previous exercises are thoroughly mastered.



Practice daily until thoroughly mastered.

A Little Dialogue



* The b sign is placed on the line for B at the beginning of each brace to indicate that every B in the piece must be flatted. This is called the "key signature," and saves printing flats throughout the piece.

EXERCISES FOR REPEATING NOTES WITH SAME FINGER

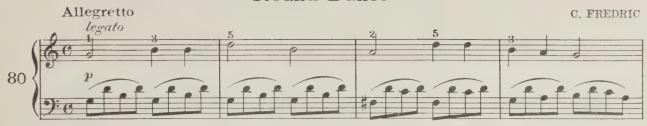
also for practise in holding one key while playing others

Practice very slowly, without forcing the tone, keeping the fingers close to the keys. The fingers must not lift high, or strike, they must move easily on the knuckles and gently take hold of each repeated key. The hand must be held quiet but without stiffness or straining.

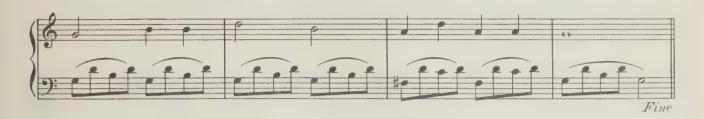
Do not push or bear weight on held keys; the finger must simply rest easily on the keys to steady the hand.



Round Dance

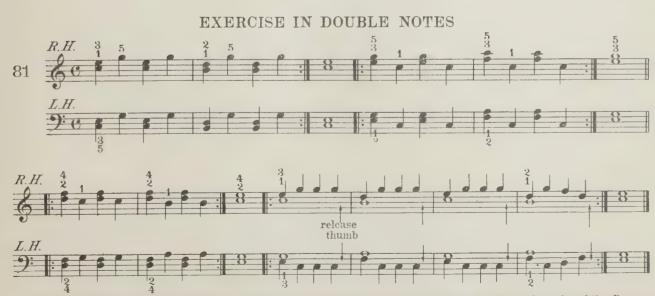


Write the proper fingering. Watch the sharps and study them.









Be sure that the double notes are played exactly together with careful, precise lift and stroke of the fingers.

STUDY IN DOUBLE NOTES

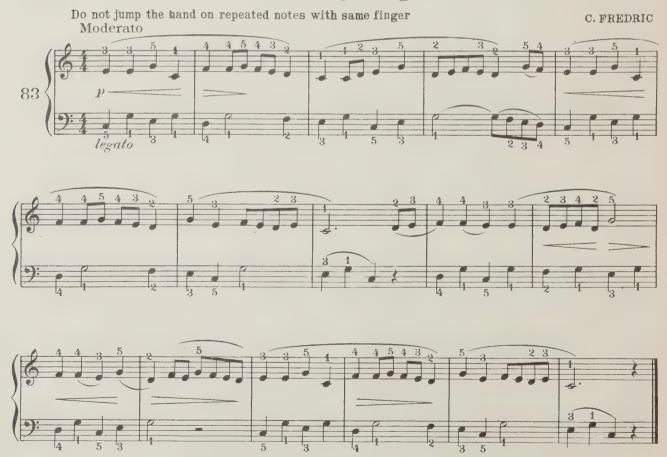
and changing fingers on same key





This study is in G major (one sharp.) The sharp sign at beginning each brace indicates that every F in the study is to be sharped. (See introductory remarks on sharps, flats etc.)





EXERCISES FOR MOVING THE HAND

along the keyboard by using same fingering on different notes

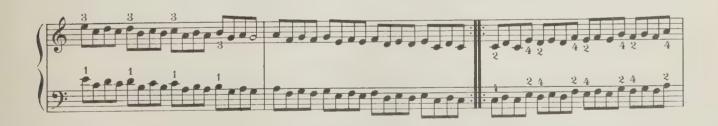
Keep the hand quiet. Do not move the wrist or arm in the slightest degree as regards pumping, or up and down motions.



Practise also with 1st, 2nd and 3rd, and 3rd, 4th and 5th fingers.



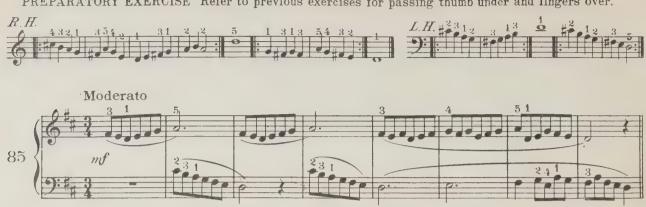






STUDY IN LITTLE RUNS

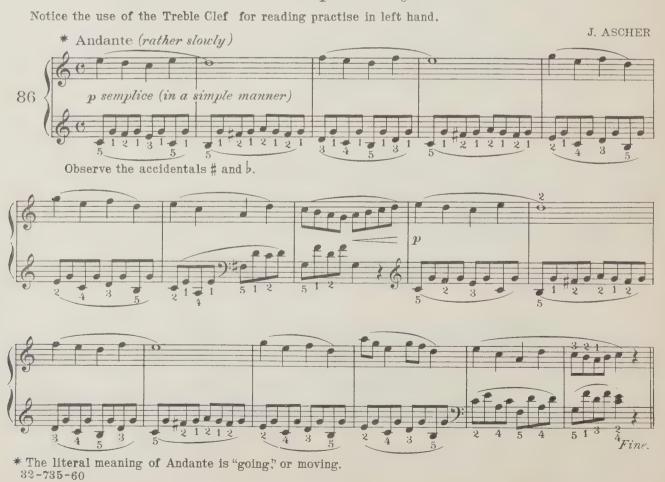
PREPARATORY EXERCISE Refer to previous exercises for passing thumb under and fingers over.



Key of D major. (2 sharps) Sharp every Fand C.



A Simple Story



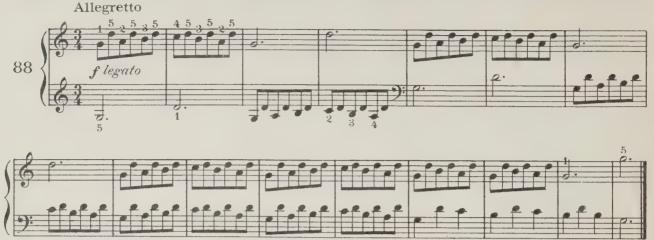


By placing dots after each half and quarter note this piece would be in $\frac{12}{8}$ (compound) rhythm. 33-735-60

STUDY

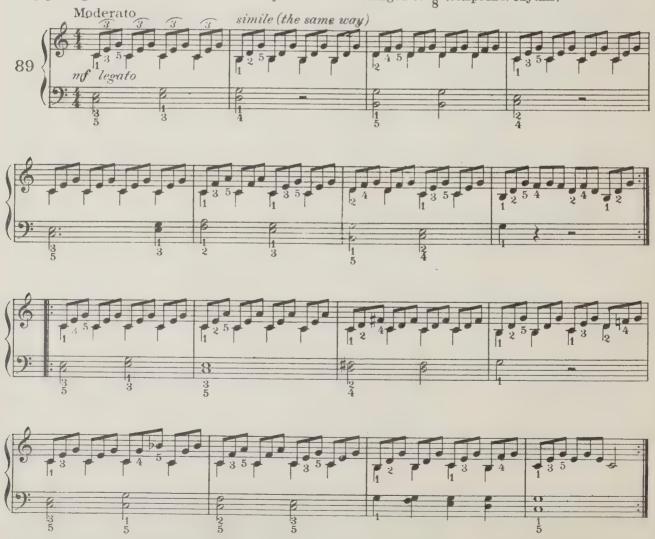
For finger quality

Notice the use of Treble Clef for reading practice in L.H., also change to Bass Clef to indicate the same keys.



STUDY

By placing dots after each J and J the rhythm could be changed to $\frac{12}{8}$ (compound) rhythm.

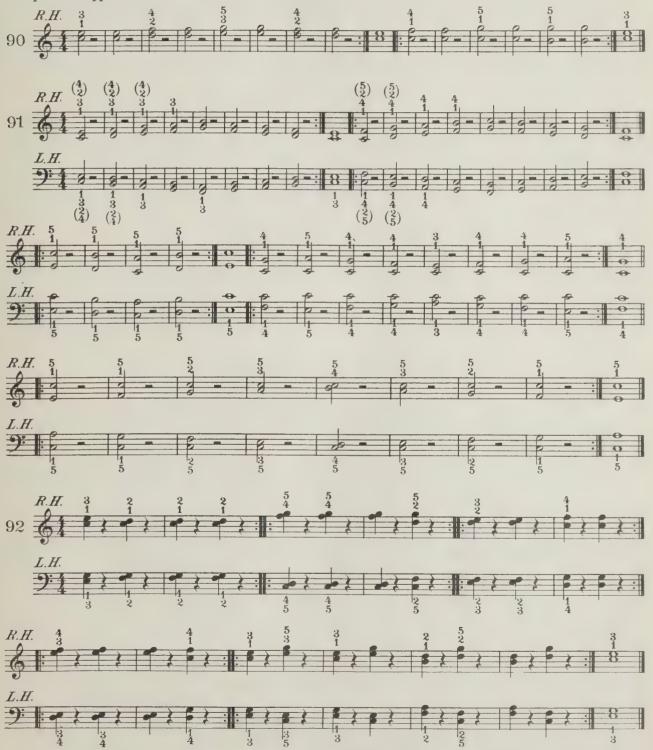


The first note of each triplet is held through the group. 34-735-60

EXERCISES IN DOUBLE NOTES

Hold the hand in position, keeping the fingers curved and firm. Play with a pressure at first, later with a slight motion of the arm (up for the rests, down for the notes.)

When under complete control in these two ways practise with wrist action, lifting the hand from the wrist for the rest, bringing it down (moving from the wrist) for the notes, always hold the hand and fingers in the same shape when moving on the wrist; do not stiffen or strain the muscles, keep them always free and flexible. Never throw the hand up, or down against the keys, and never assist with the arm; keep it quiet and poised (supported).



Thoroughly learn each repeated section, in above exercises, before proceeding to the next.

Country Dance

A Study for easy shifting of hand to different keyboard position and practice in double notes



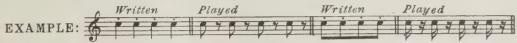
Staccato is shortening the value of the note by releasing the key before the full value has expired; this is done in single tones by simply releasing the key with the finger.

In double notes the keys are released by lifting the hand easily and gracefully from the wrist.

In a continuous succession of staccato notes play from the wrist, lifting the hand for the silence (or rest) and bringing it down with a quick easy movement for the keys; hold the fingers and hand in shape and do not lift or strike with the fingers. In continuous successions of staccato notes lift the hand before playing the first note to gain equality and precision in the motions.

Staccato is indicated by dots placed over, or under, the notes, or by the word staccato.

The dot over a note reduces its held value one half.



A sharp point or dash over a note reduces the held value three quarters, and is called staccatissimo.

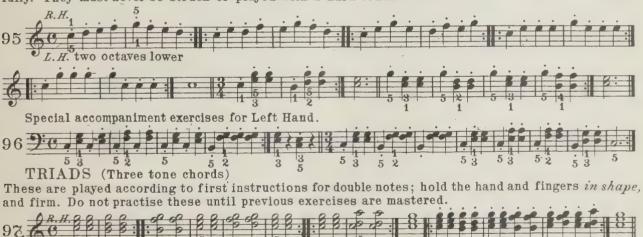


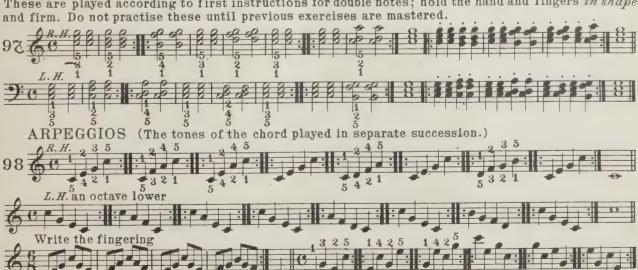
There is another form called portamento, written with both dots and slurs over the notes. This reduces the held value of the notes one quarter, sometimes less in slow tempos.

Portamento is a pressure touch, the keys are pressed down and released in an easy graceful manner. This touch calls for special illustration and training by the teacher. It is essentially smooth in character, and nice quality of tone is the thing to be most sought for.



Slow or widely detached single staccato notes are played with a pressure and released easily and gracefully. They must never be struck or played with a hard touch.





The fingers must lift high and strike with quickness and precision. Do not push the keys, or use the hand or arm to assist the fingers. Be sure that each finger lifts quickly to "up position" the instant next finger strikes at its key.

TWO LITTLE PIECES

For the Study of Phrasing and Staccato

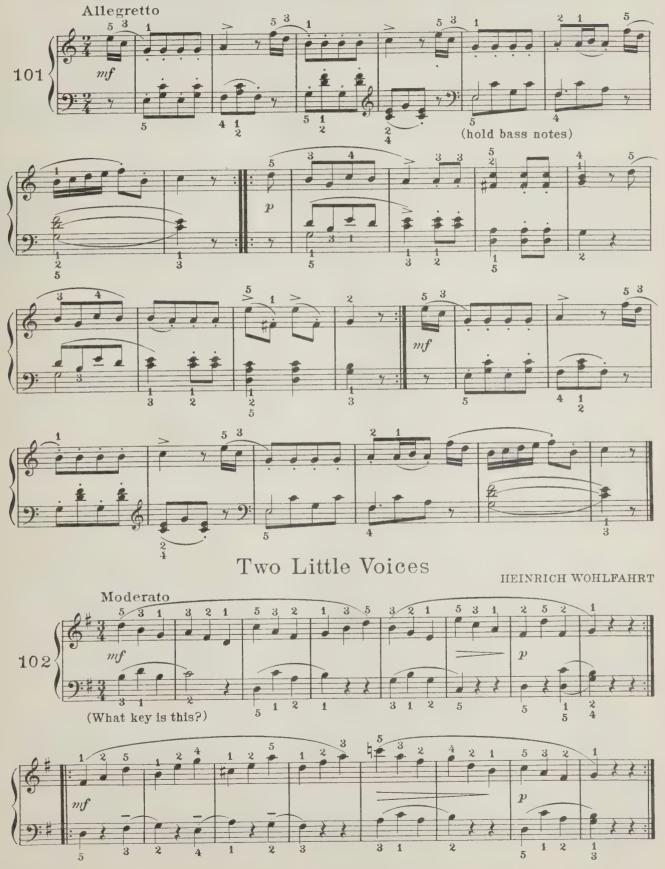


Dance of the Clowns

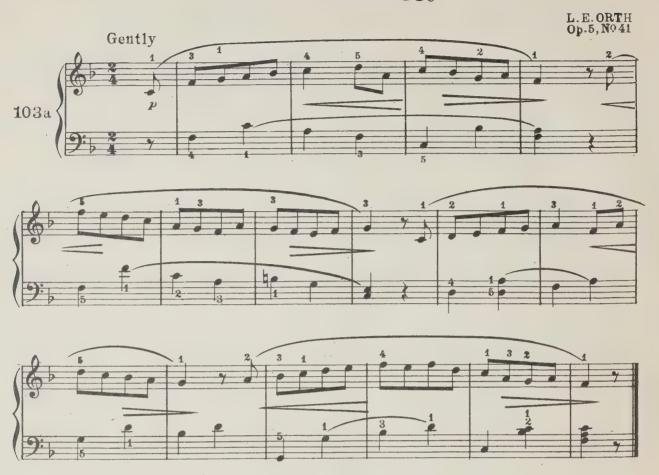


Happy Hours

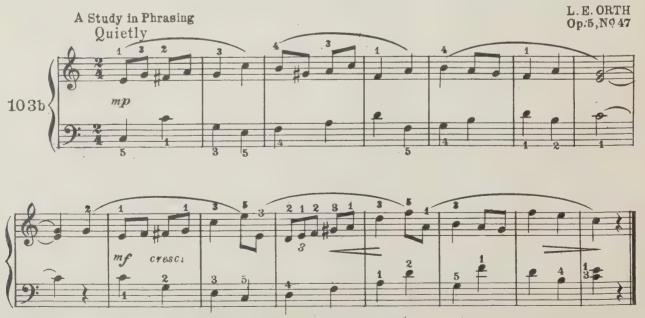
For Phrasing Staccato and Changing Keyboard Position in L.H. chords



I had a little Doggy



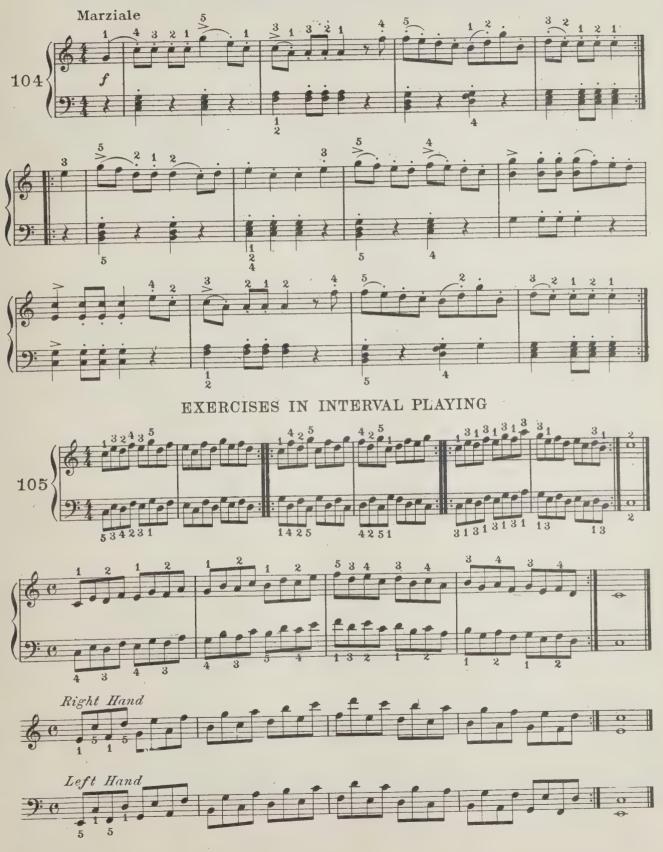
Little Polly Flinders

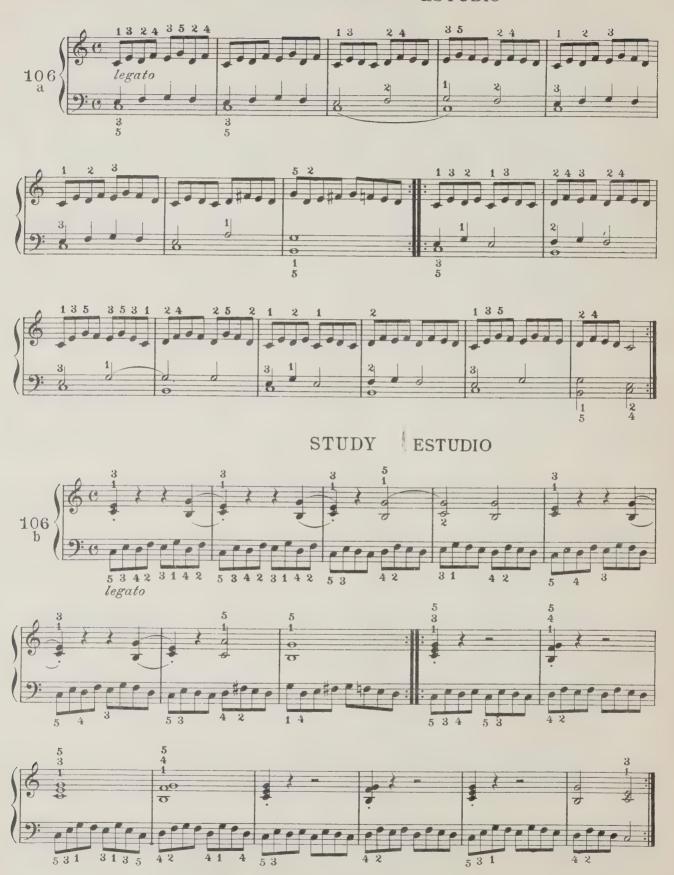


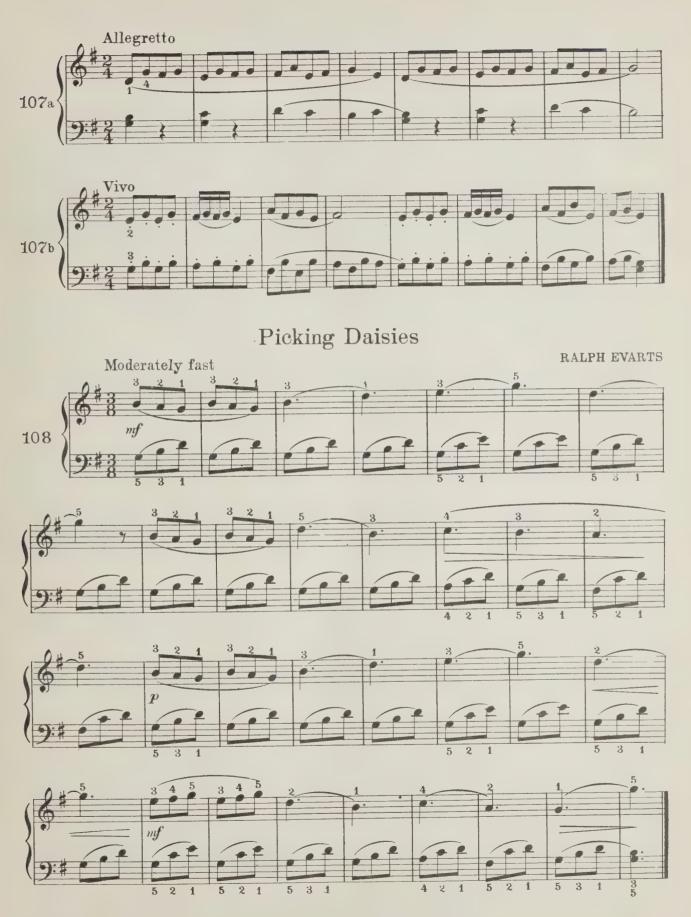
Study the change made by the Triplet, and the stretch from Fto G#

Song of the Hussars

For Practice in changing fingers on same key in Staccato playing







N43-735-60

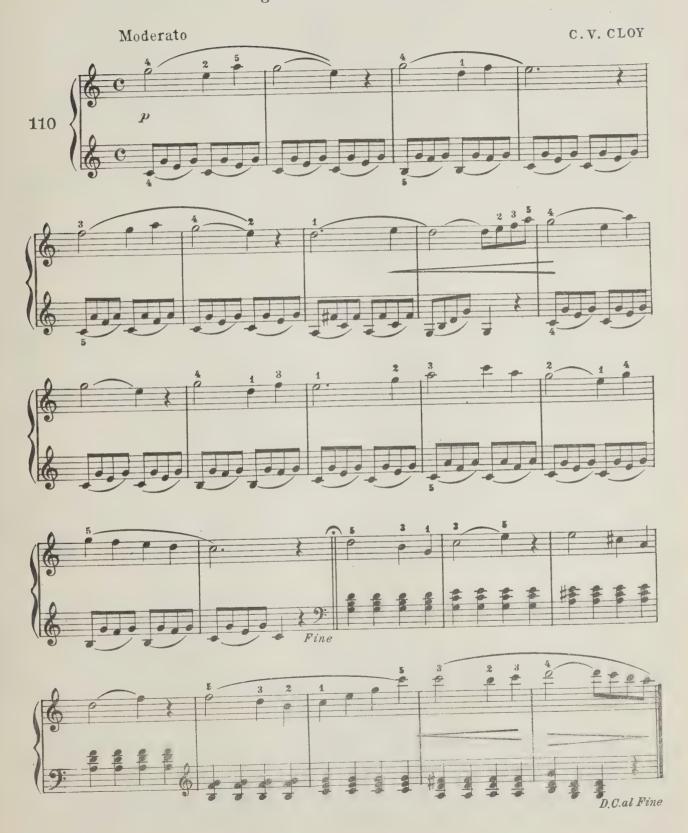
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Sparkling Eyes For Phrasing and Staccato



A Starry Night

RECREATION Legato and Left Hand Chords



Study

For Independence and Speed

Continue practising for speed



The Cuckoo



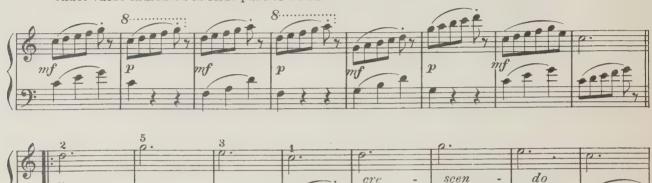
The Juggler

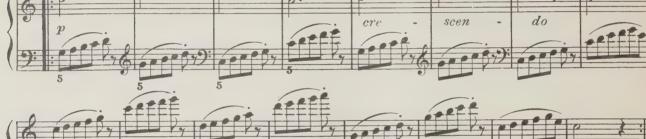
For Skill in Changing Keyboard Position

Continue practising until speed is acquired



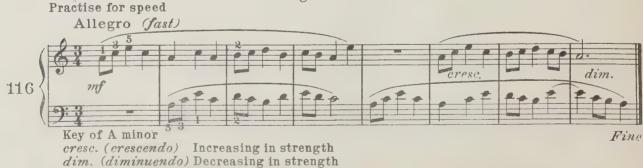
Observe slurs; remember what effect the staccato note has at end of slur and give the note the exact value indicated in first part of book.







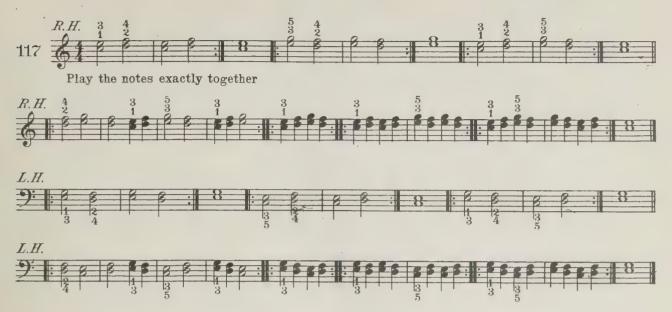
 $\begin{array}{c} Stu\,dy\\ \text{Notice Change of Clefs in L.H.} \end{array}$



Key of C major

D. C. al Fine

48-735-60



If one of the notes is repeated in the next"Third" the finger must be released just before it is time to play





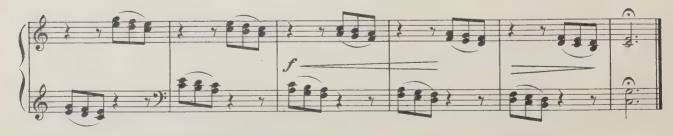


The pupil must be careful to strike the two notes of the thirds precisely together and play strictly legato.









Continue practising this study until control and skill are attained

GRACE NOTES

There are two kinds of grace notes, the short grace note, or acciaccatura, and the long grace note, or appogratura.

The grace note is indicated by a very small note.

Short grace notes have an oblique dash through the tail of the note stem, whereas long grace notes are written without this dash.

Long grace notes are generally given their face value.

Short grace notes are quickly crushed into the following note.



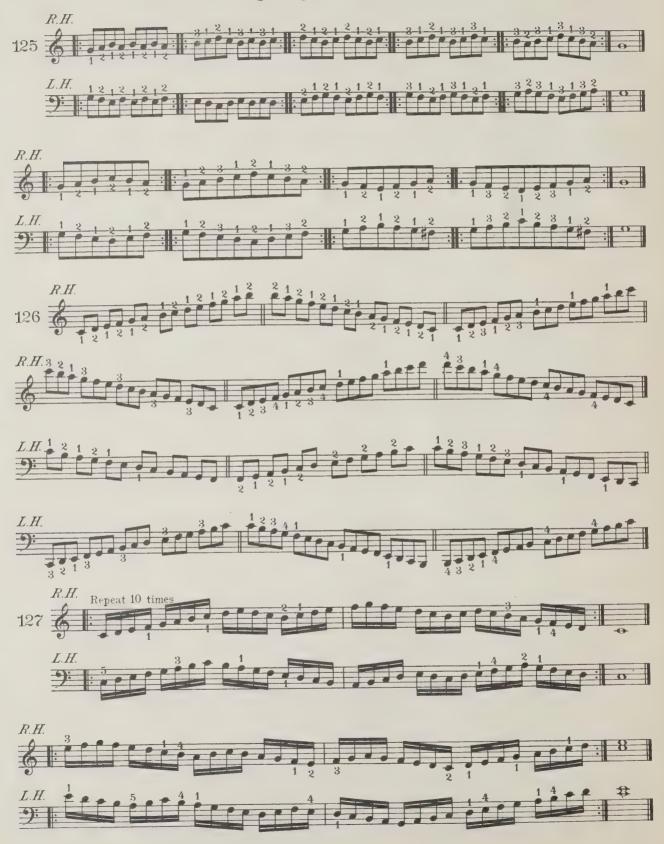
Figure out these values and apply them hereafter when grace notes occur.



The Practice of the Scale

EXERCISES

For passing the thumb under



Arranged in the order of key circle progression and for the comparison of Major and Minor of same name. Practise very slowly (hands separate at first) and do not try a new scale until the old one is thoroughly learned and can be played with fluency and sureness. Continue daily practice of scales through this entire volume,





SUCCESSION OF ALL THE KEYS AND THEIR RELATIONSHIP



These are the Tonic (key note) Chords, built on the degree of the Scale



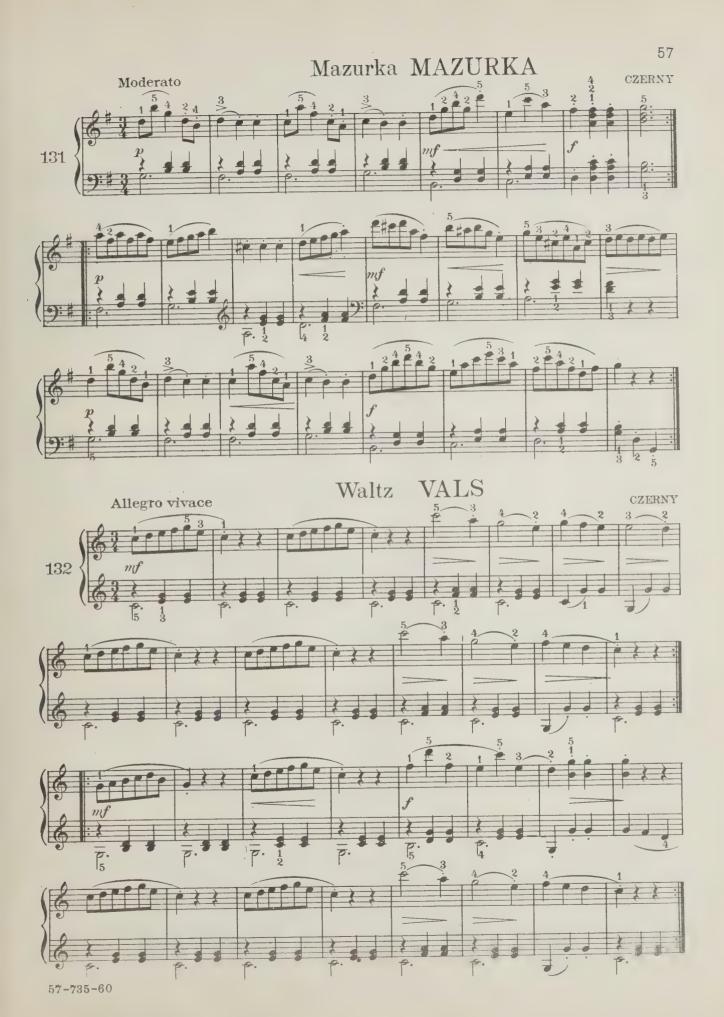
Scales having some key signature belong to the same tonal family, so to speak, and are therefore related. A minor is the relative minor of C major, but it is not the Scale of C minor. C major is the relative major of A minor, etc. Gradually learn these relations, but do not start too soon. Learn the "key note" scales first beyond a possibility of a doubt.

SCALE STUDY

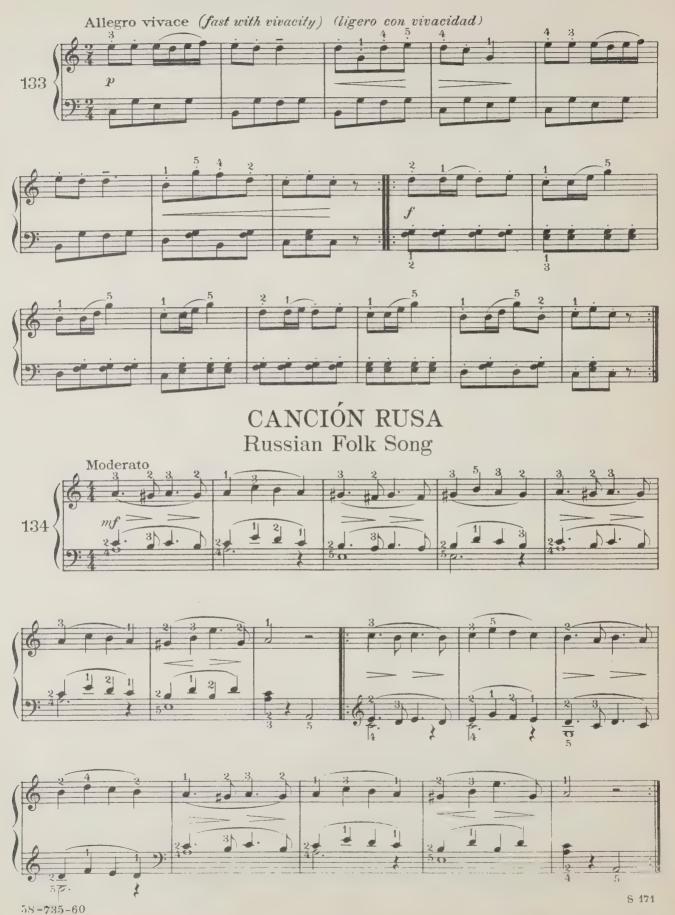


Change these studies to G major, name and think the notes in that key before practising. Also to D major. This is called transposition.





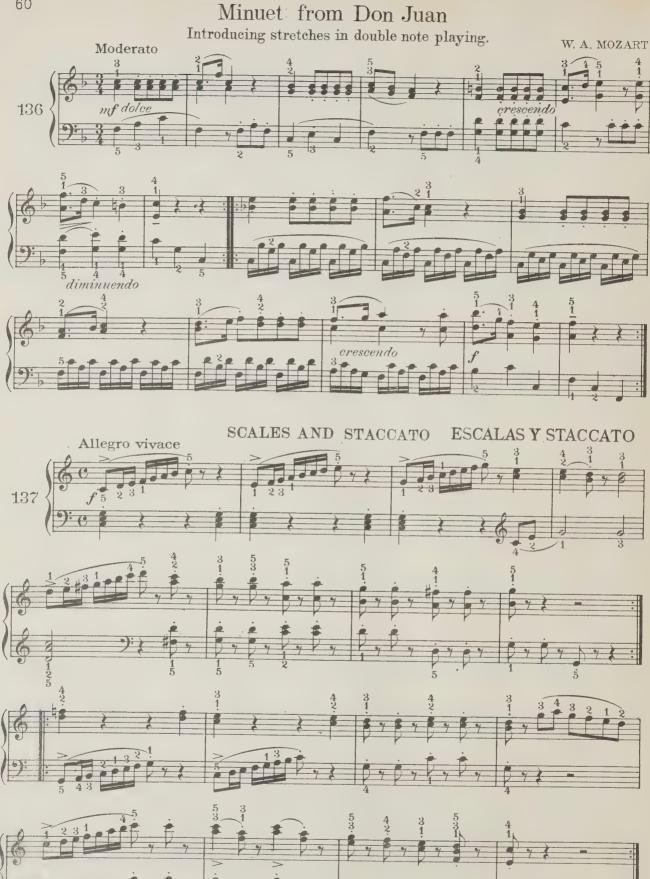
Peasant's Polka





*)Observe the difference in notation of 1st measure (L.H.) Both have the same effect when played. 59-735-60



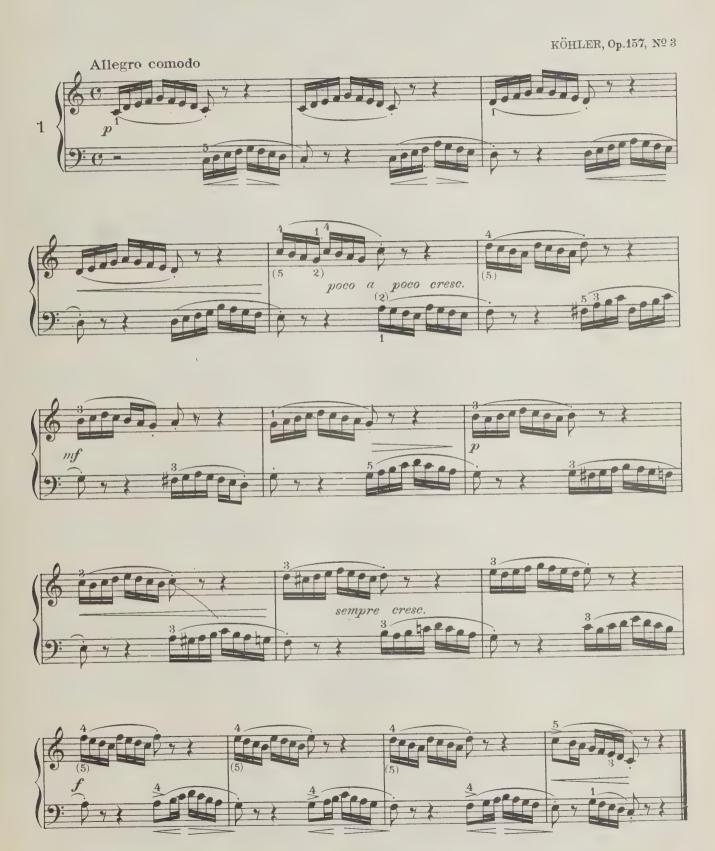






THE FIRST PIANO-LESSON
From the Painting by J. A. Muenier

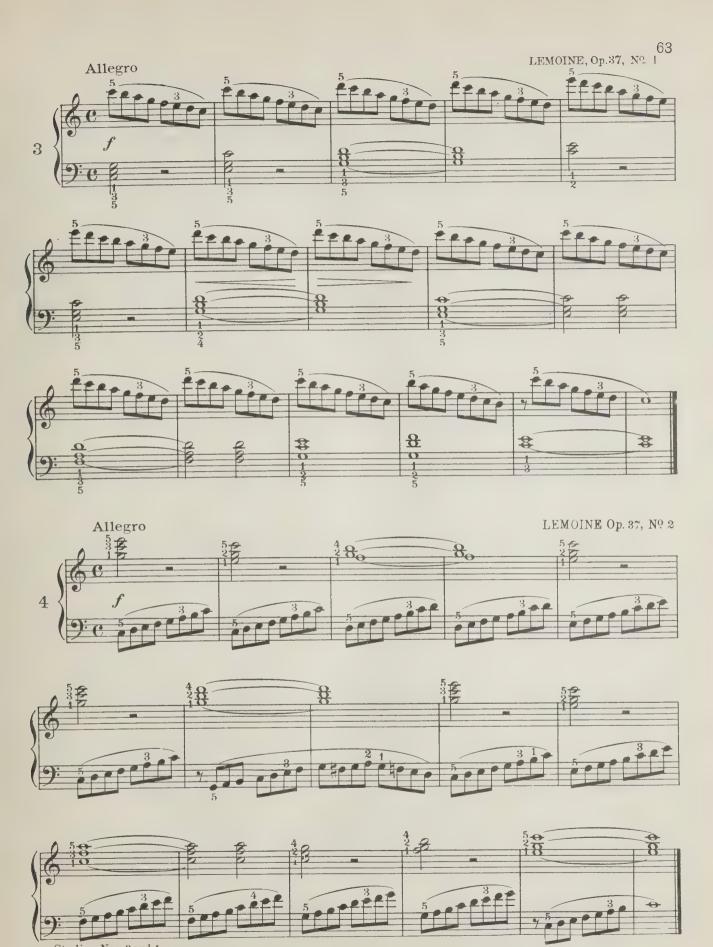
SECOND GRADE STUDIES



Practise slowly, with a firm even touch, at first. Eventually transpose to the neighboring major keys above and below original key.

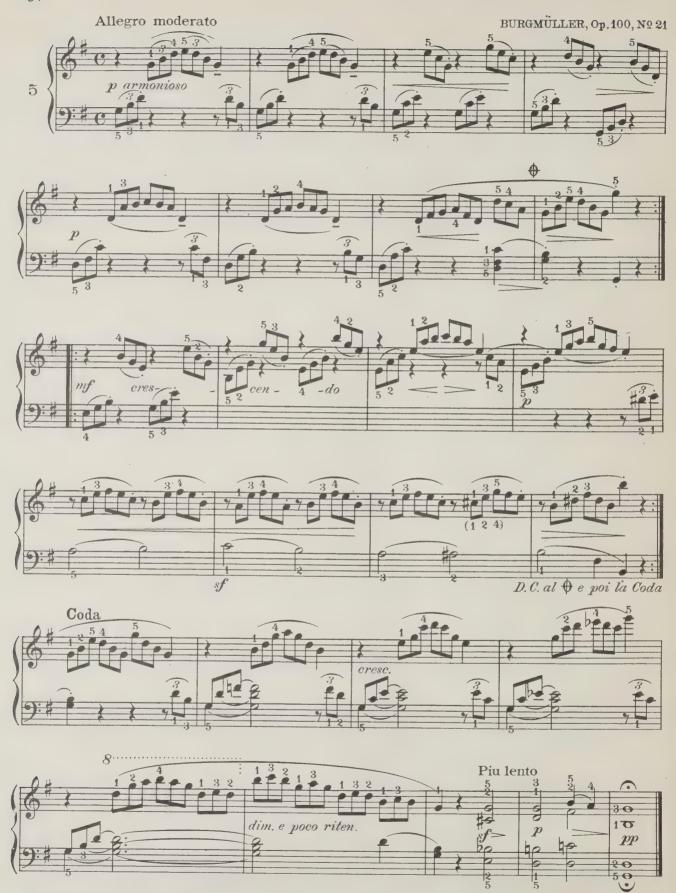


Slowly, with precise finger stroke and lift, at first. Later transpose to D, E, A and easier keys. 2-736-24



Studies Nos. 3 and 4
These two studies may be combined and played as one, by adding D.C. al Fine. Transpose to D.E.F.B.A and G noting change in fingering: B maj. L.H., F maj. R.H., and reason therefor.

3-736-24



Play through twice before going to Coda. Later transpose to F and A,using same fingering.



The upper fingering is stronger for forte playing, and affords excellent practise. Practice both ways 5-736-24



6-736-24



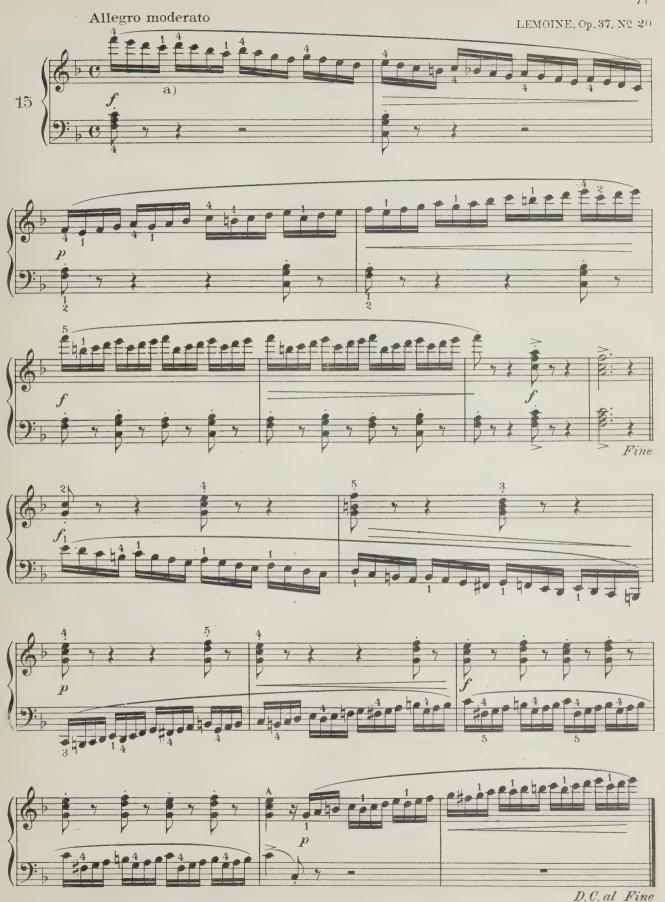






Lentamente, con firme articulación, hasta que se sepa perfectamente; luego auméntese la velocidad. Más tarde transpórtese. Slowly, with firm finger touch, until thoroughly learned, then increase speed. Later transpose.





a) Watch hand position and use fingers precisely and accurately in the contractions between 1st and 4th fingers.
11-736-24 a) Cuídese de la posición de la mano y úsense precisa y correctamente los dedos en las contracciones entre el 10. y el 40.



Lentamente y confirmeza al principio; repásese continuamente hasta que el estudio pueda ejecutarse en el tiempo Slowly and firmly at first, constantly reviewing until the study can be played up to time. marcado.





Slowly, the fingers lifting high and playing with a firm, sure stroke. Lentamente, levantando bien los dedos y atacando con seguridad y firmeza.







(a) Practise: Adagio f — Moderato f — Allegro mf — Allegro molto pLater, transpose; adapting fingering. a) Practiquese Adagio f — Moderato f — Allegro mf —

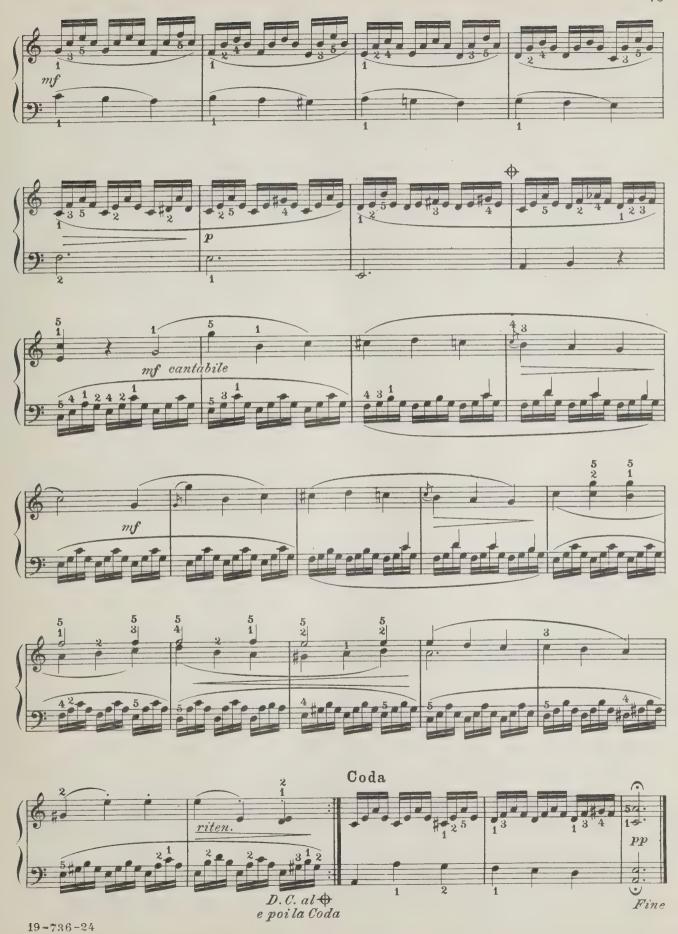


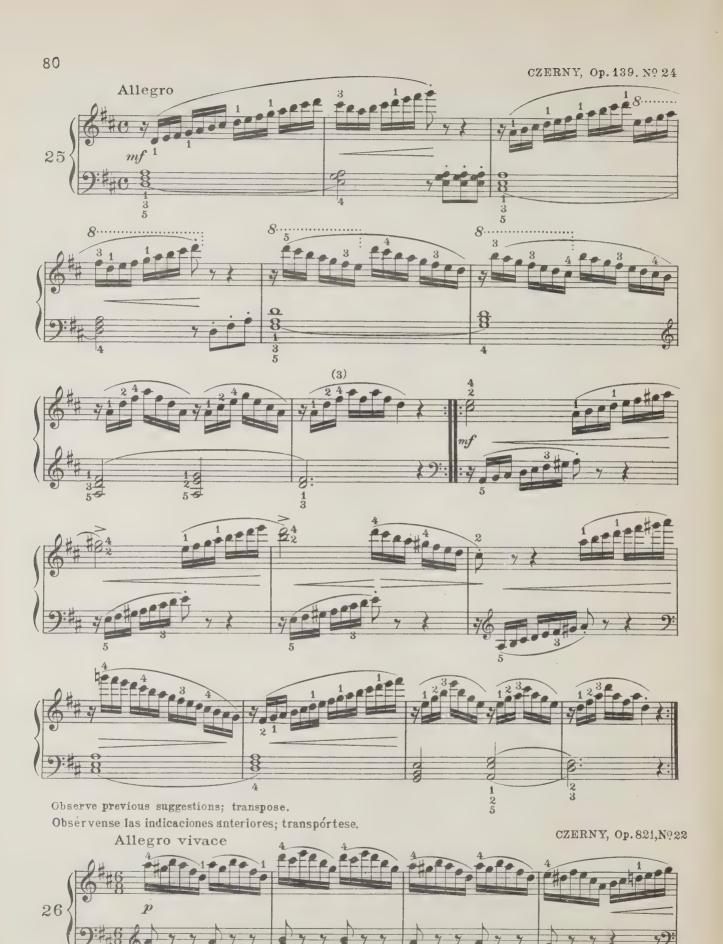
Pay strict attention to fingers; precise and firm stroke, quick lift and control at a slow tempo.

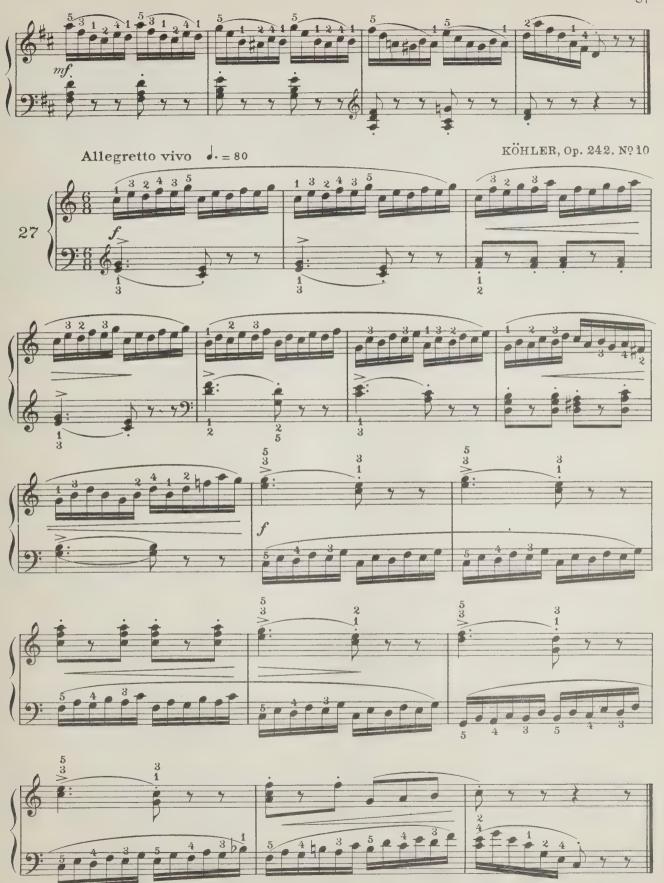
Transpose to easy keys. Póngase estricto cuidado en los dedos; articulación firme y precisa; levantarlos 16-736-24 rápidamente y dominarlos, tocando en un movimiento lento.











Later transpose to D, E, A, B, C#, Eb Transpórtese más tarde en Re, Mi, La, Si, Do#, Mib. 21-736-24



22-736-24



23-736-27



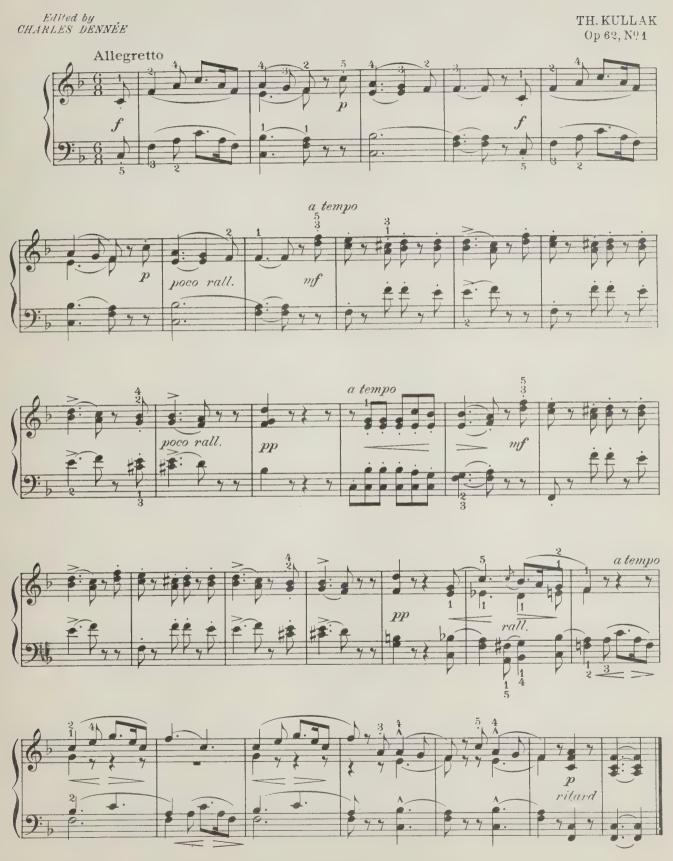
Practise very slowly and firmly until the fingers are absolutely sure of the notes. 24-736-24 Practíquese firme y lentamente hasta que los dedos estén absolutamente seguros de las notas.

SECOND GRADE PIECES Sweet Dream Waltz



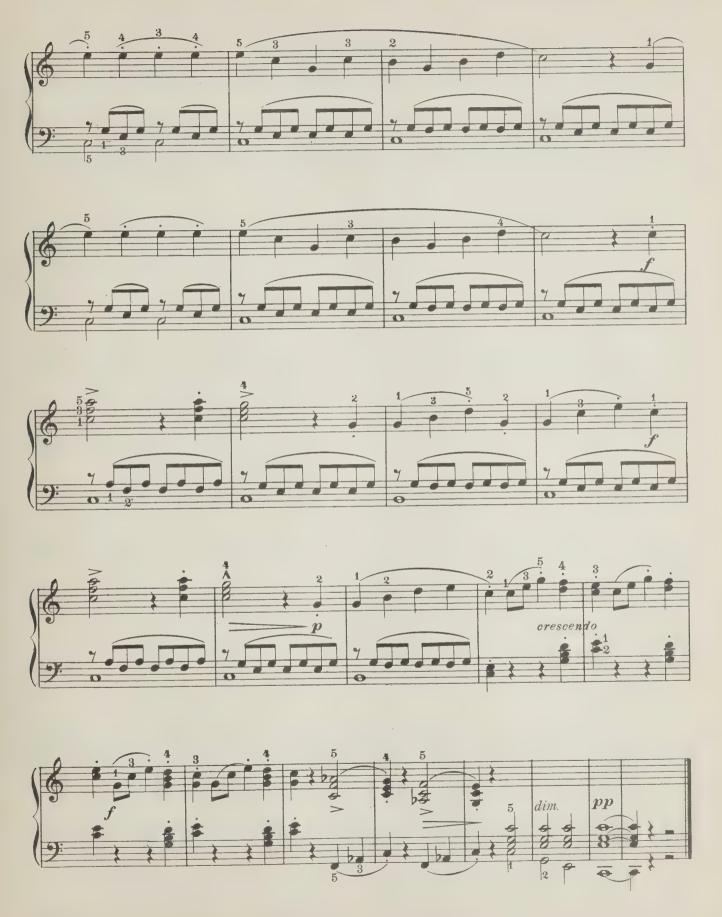


Once There Was A Little Princess

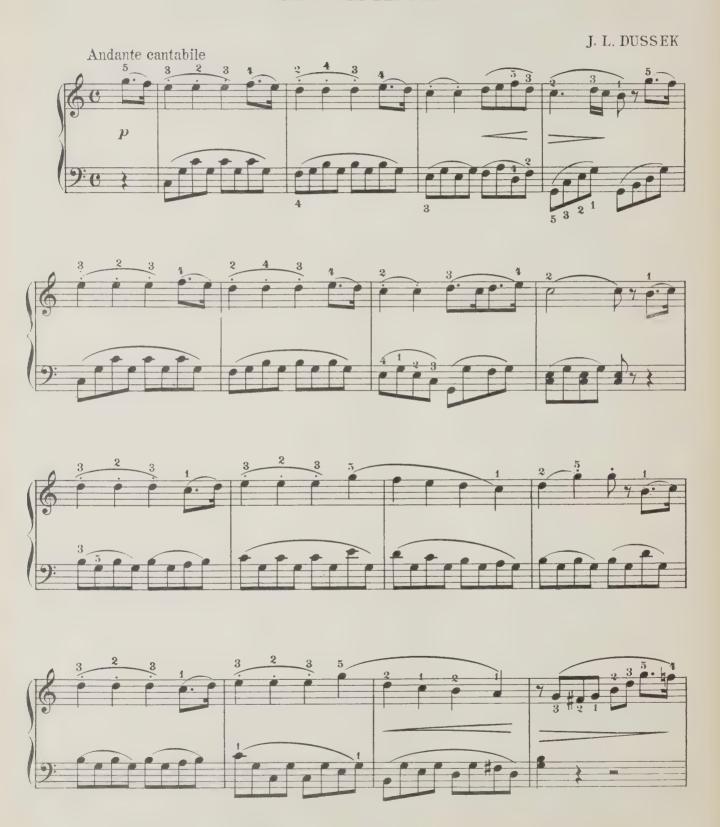


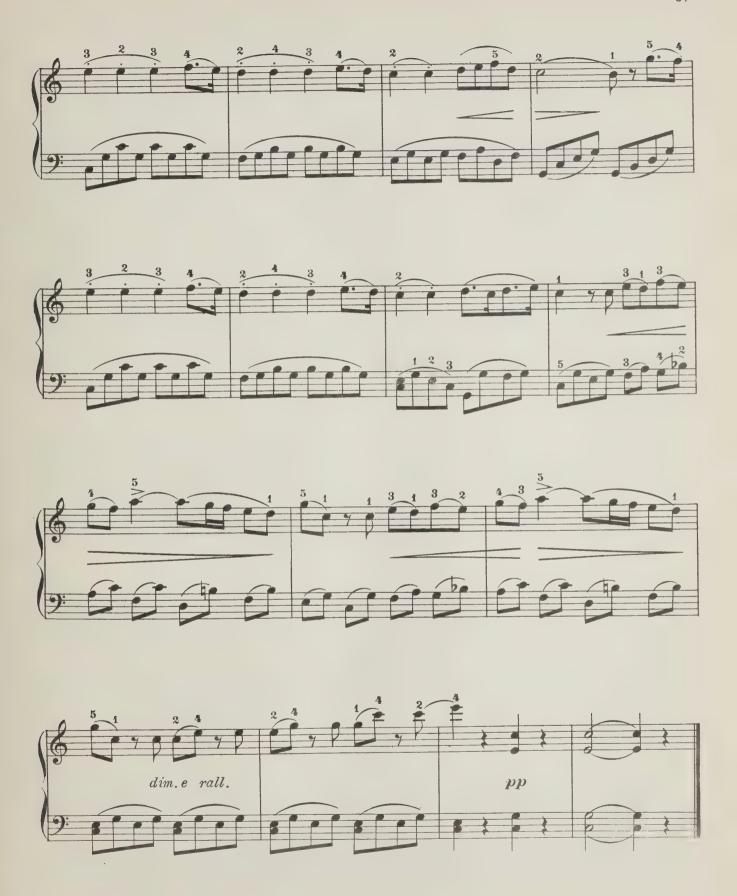
A LITTLE STORY





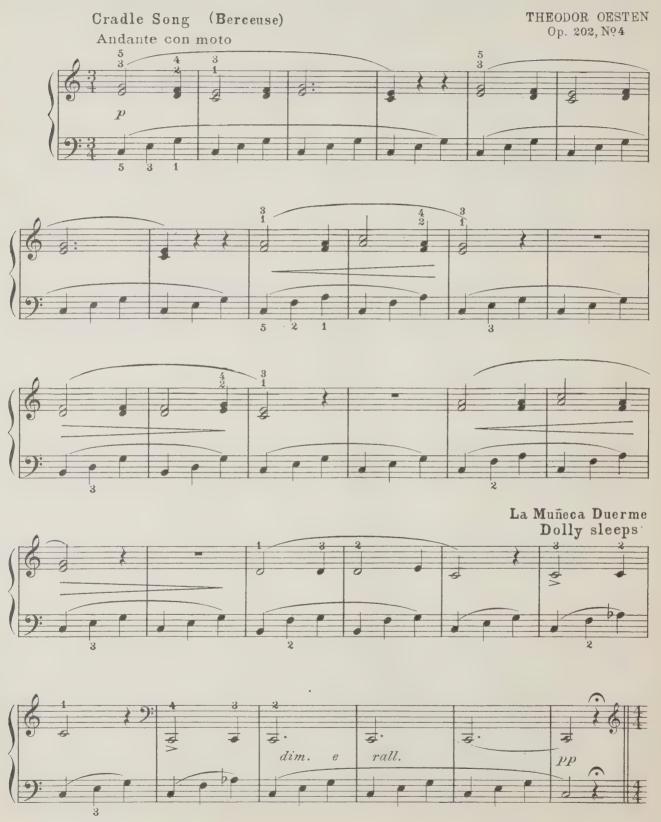
LES ADIEUX

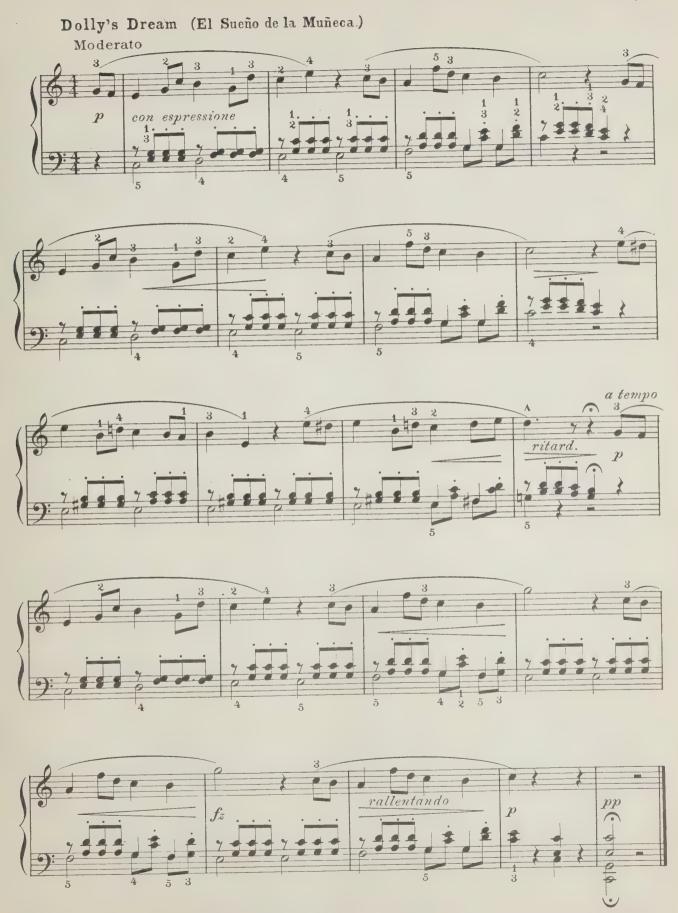




Dolly's Dreaming

Edited by CHARLES DENNÉE



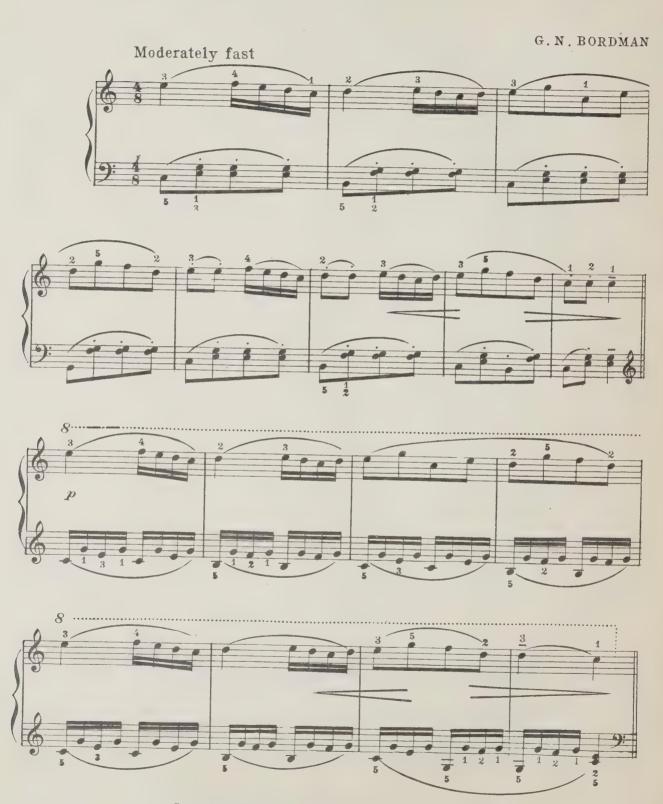


MY PA'S WALTZ

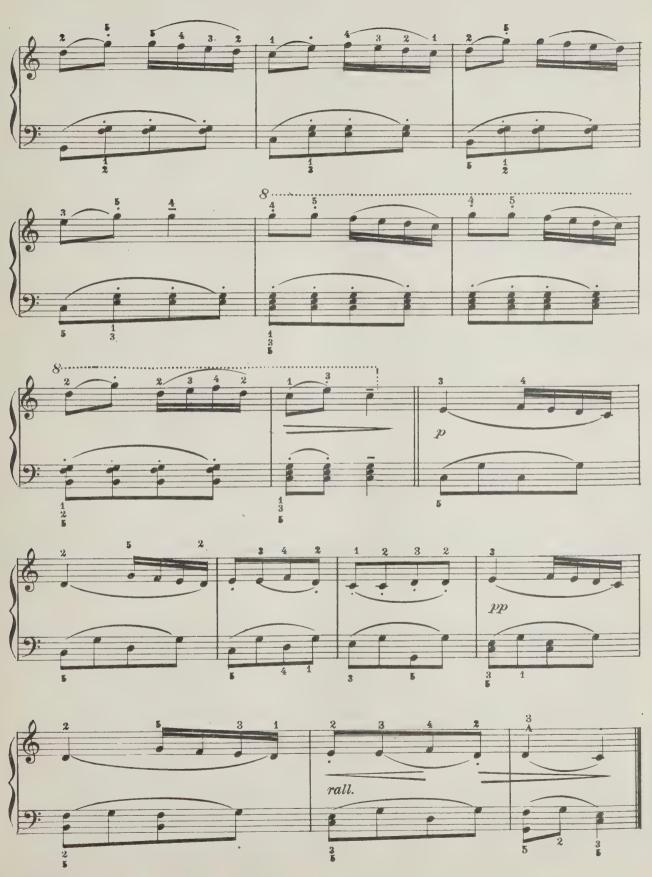




THE MILL WHEEL



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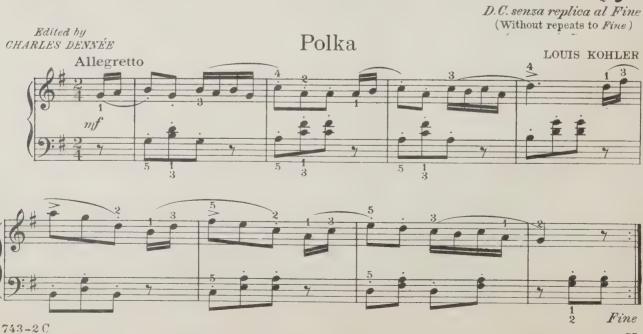
2.947-2



J. PLEYEL

Fine

II





ENTREATY

Edited by CHARLES DENNEE





VALSE From "Le Livre d'Or"

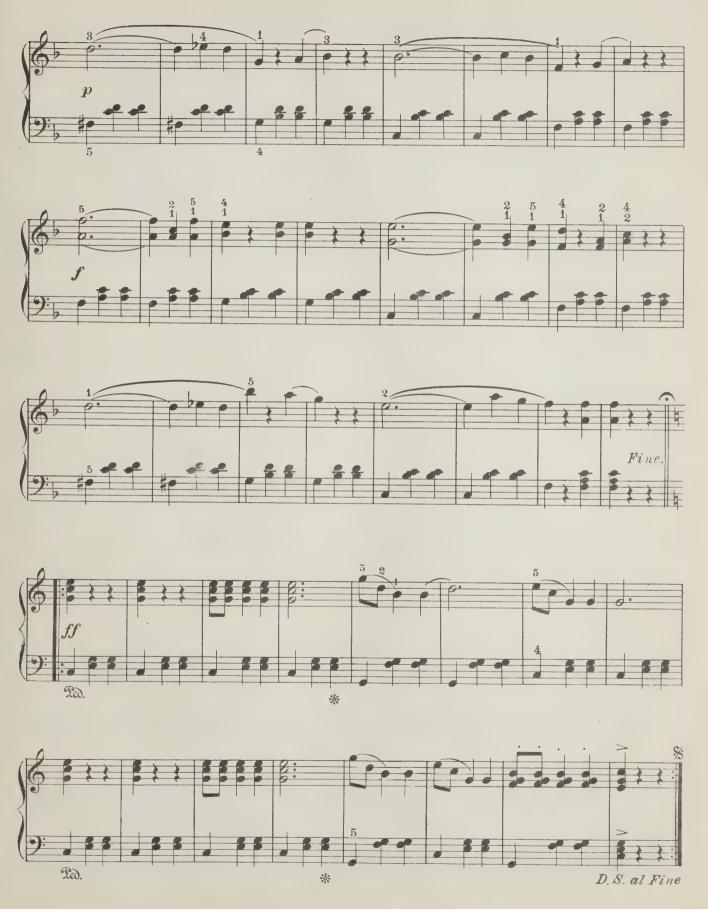
L.STREABBOG Op. 182, Nº 6



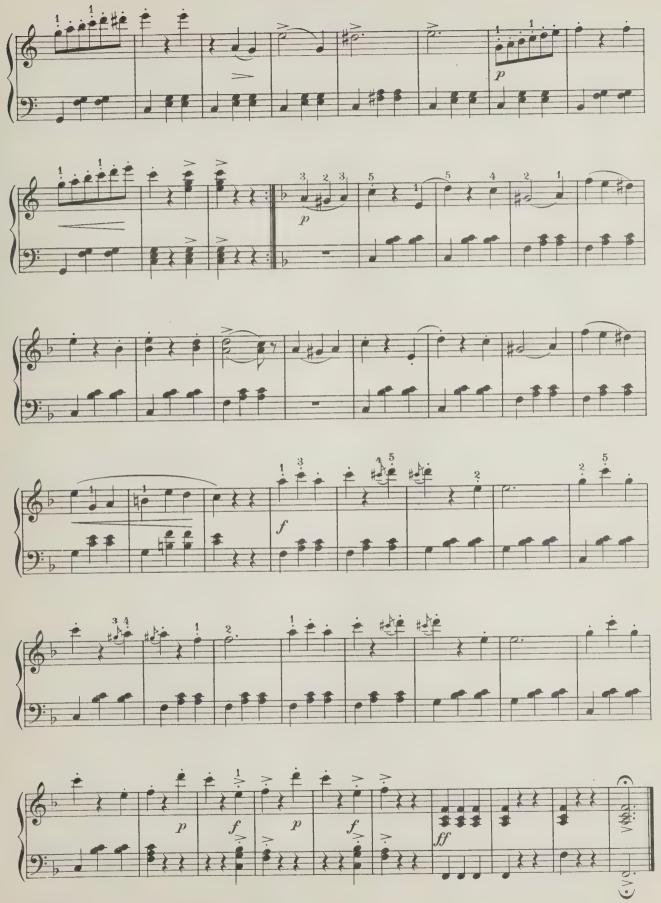




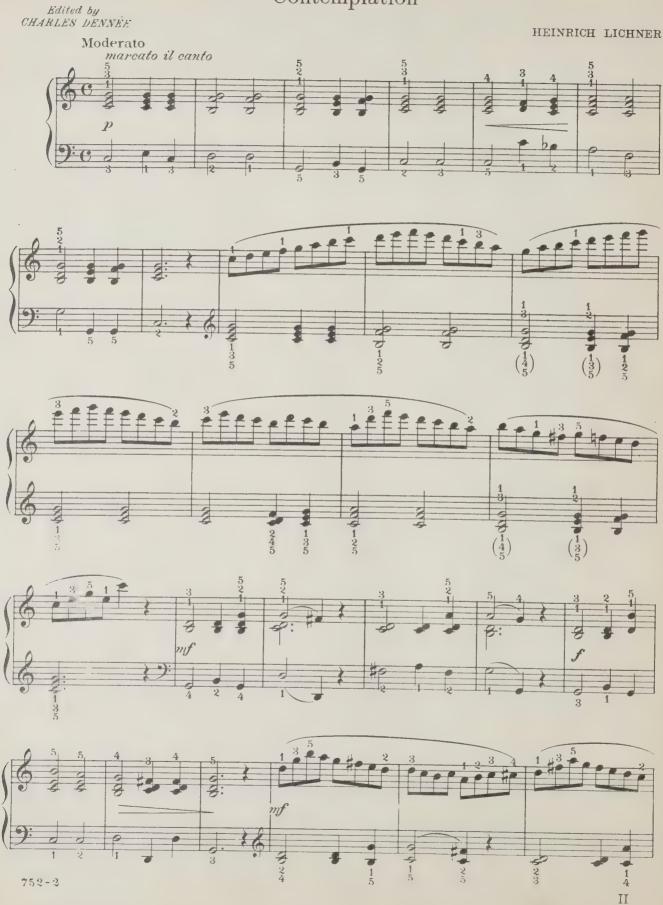








Contemplation

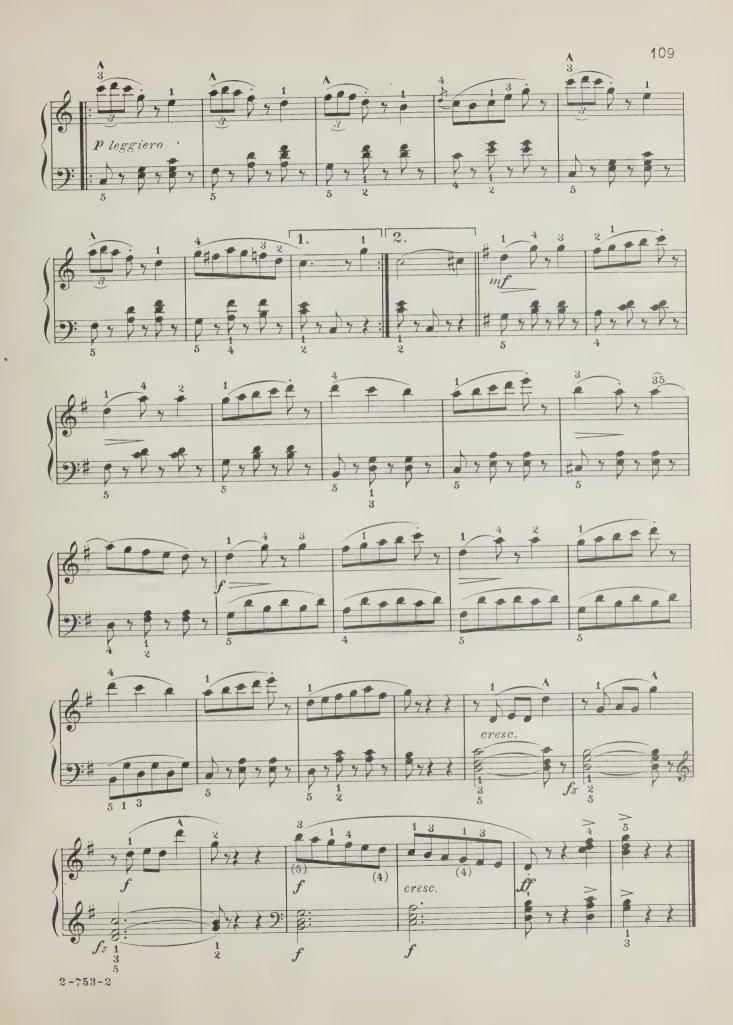




Valse Bluette

J.B. DUVERNOY. Op. 272, Nº 1

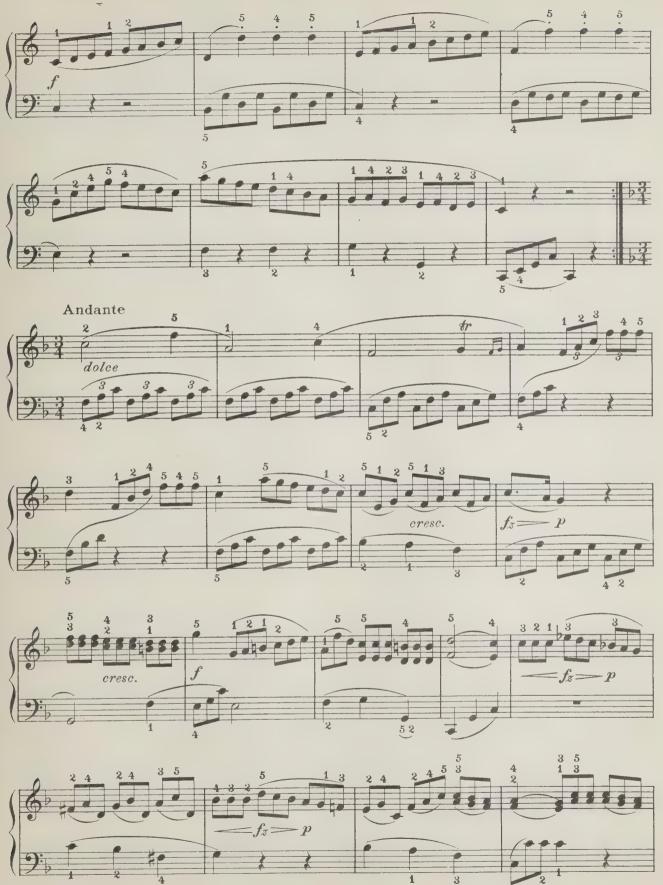




Sonatina











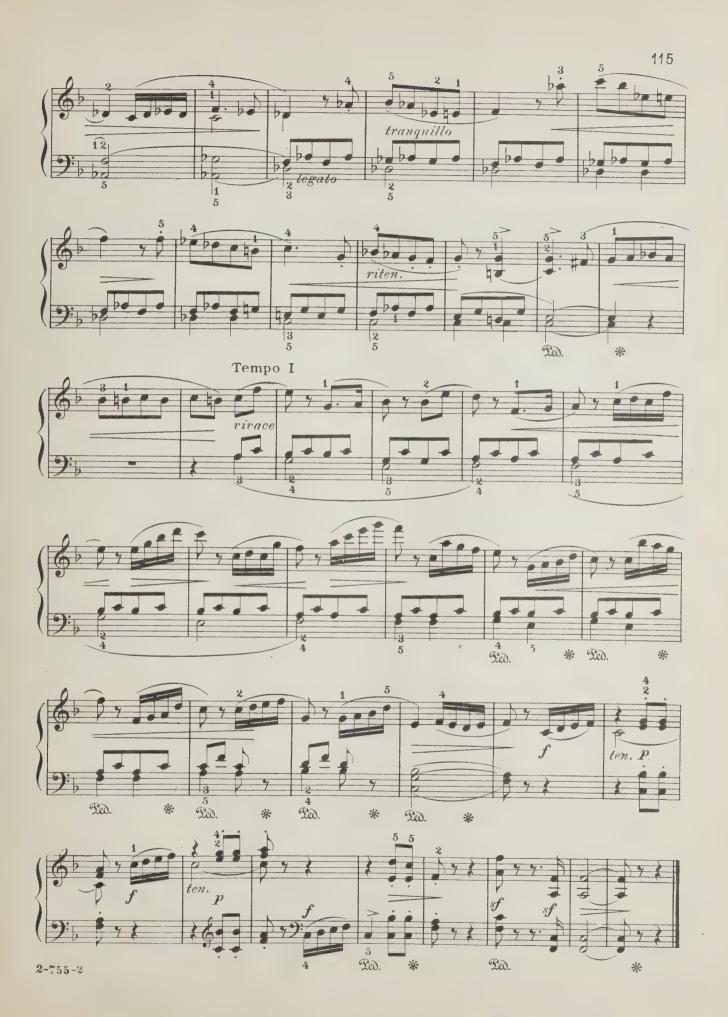


Cheerfulness

JOSEF LÖW. Op. 142, Nº 9



a) Study the flats thoroughly before beginning to practise this piece.
 755-2 Estudiense los bemoles a fondo antes de empezar a aprender esta pieza.





Menuet

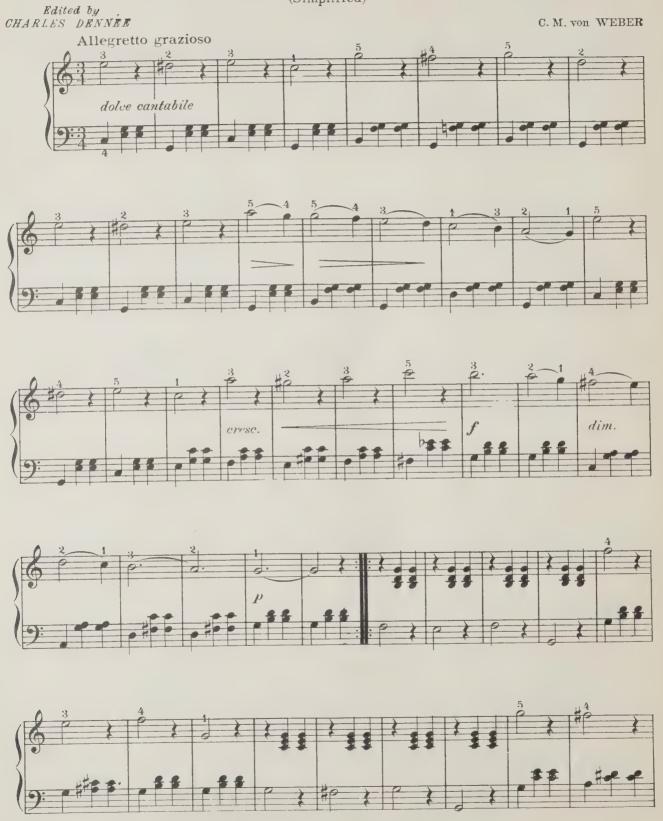
Edited by CHARLES DENNÉE

BACH



Invitation to the Dance

(Simplified)













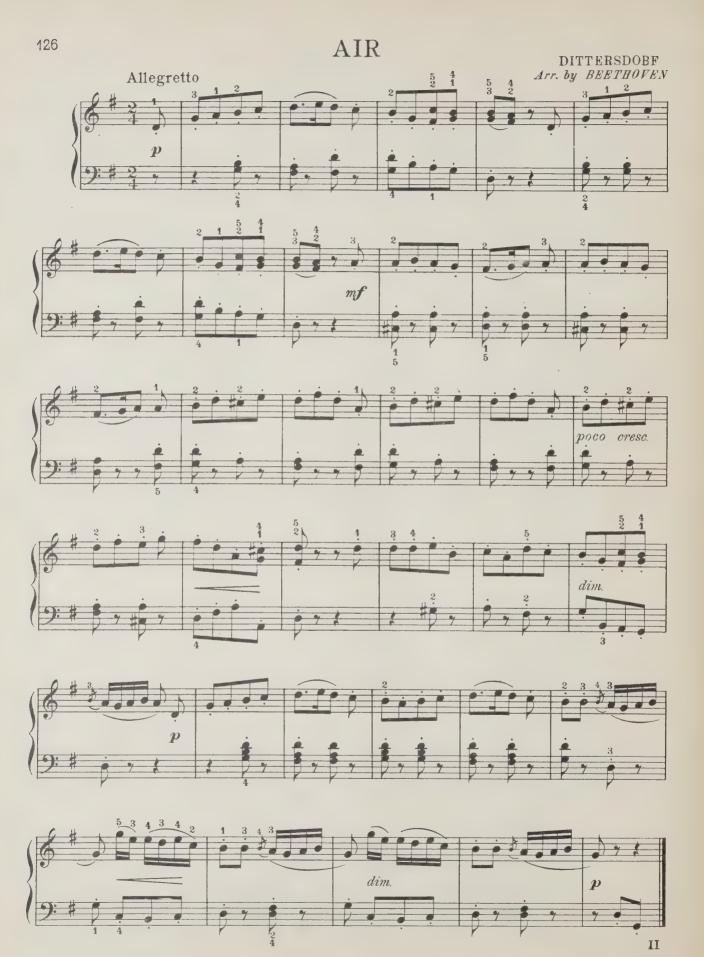
SONATINA

G MAJOR, No. XXXVII

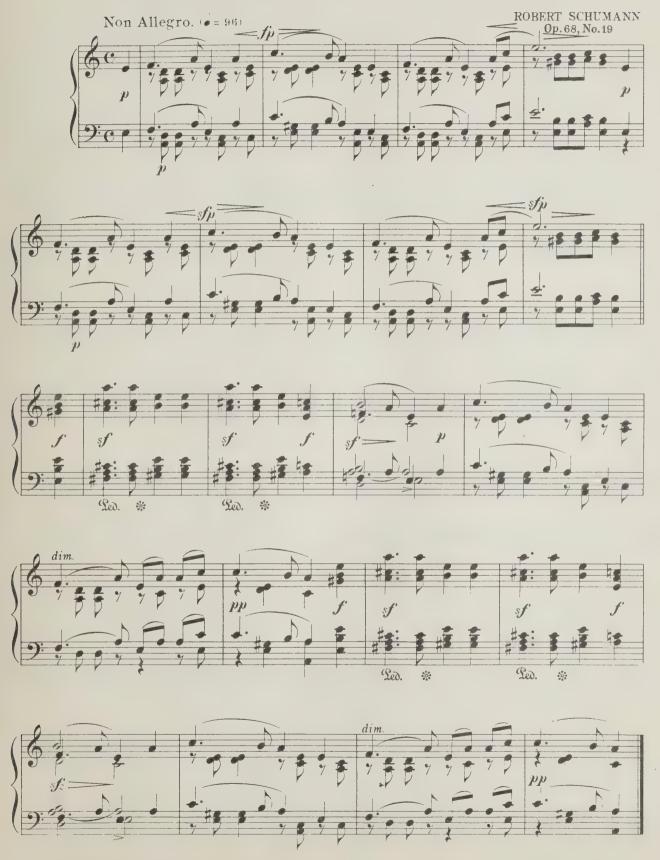


ROMANCE





LITTLE ROMANCE



Jolly Huntsman

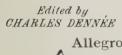


II



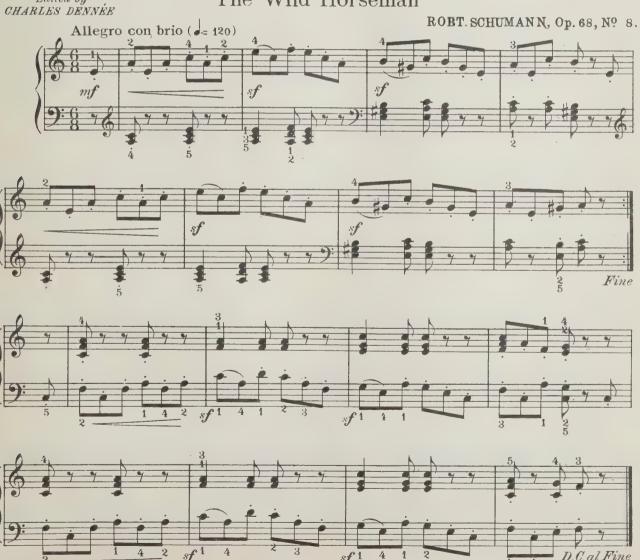
II





2-764-2

The Wild Horseman



Rondo alla Turca

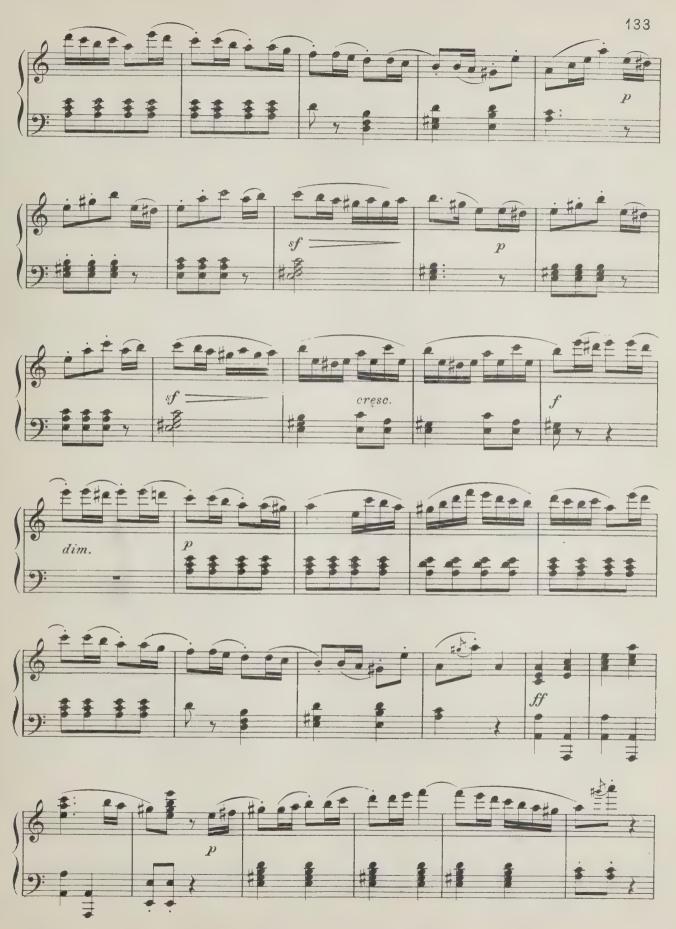
Edited Fy CHARLES DENNÉE

FRÉDÉRIC BURGMÜLLER, Op. 68, Nº 3









4-766-5



5 - 766 - 5

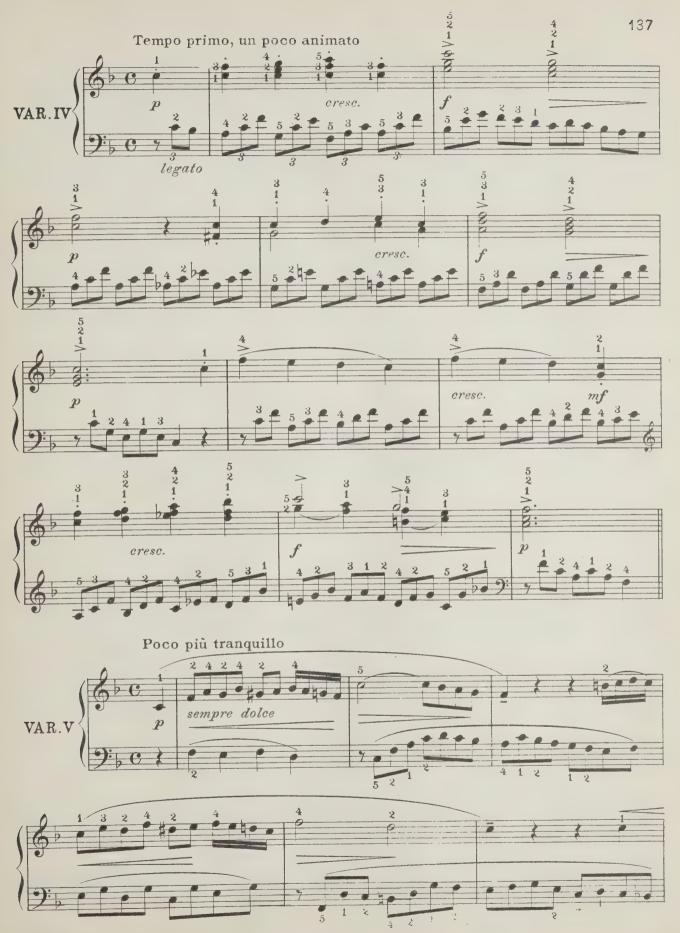
Six Easy Variations on a Swiss Song

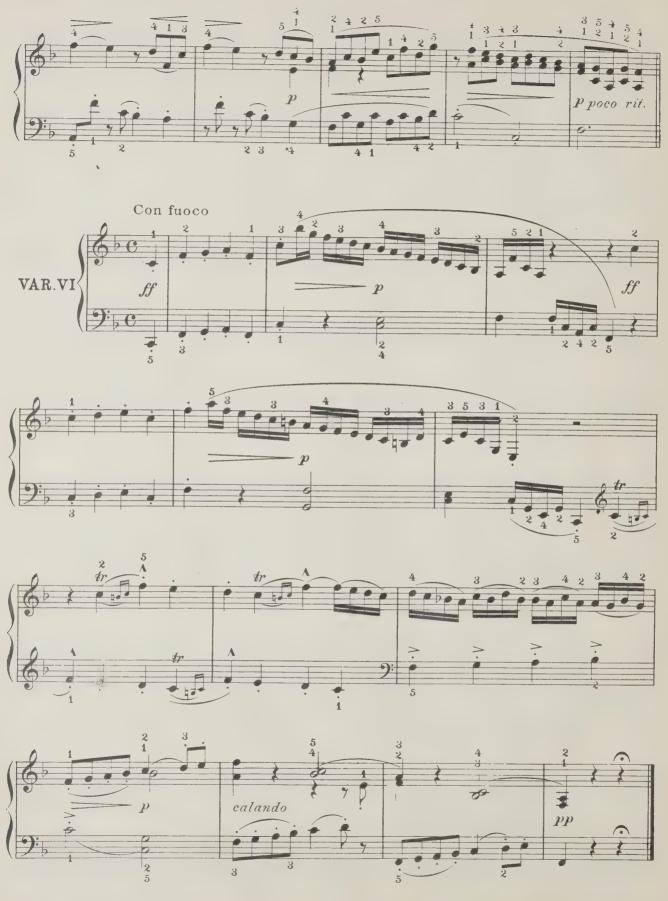
Edited by CHARLES DENNÉE

L. van BEETHOVEN





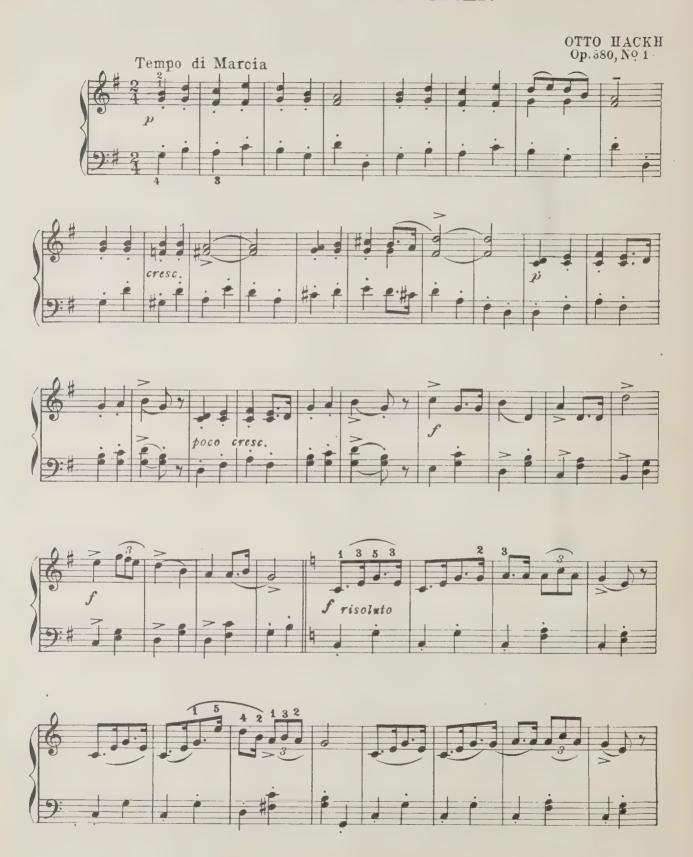


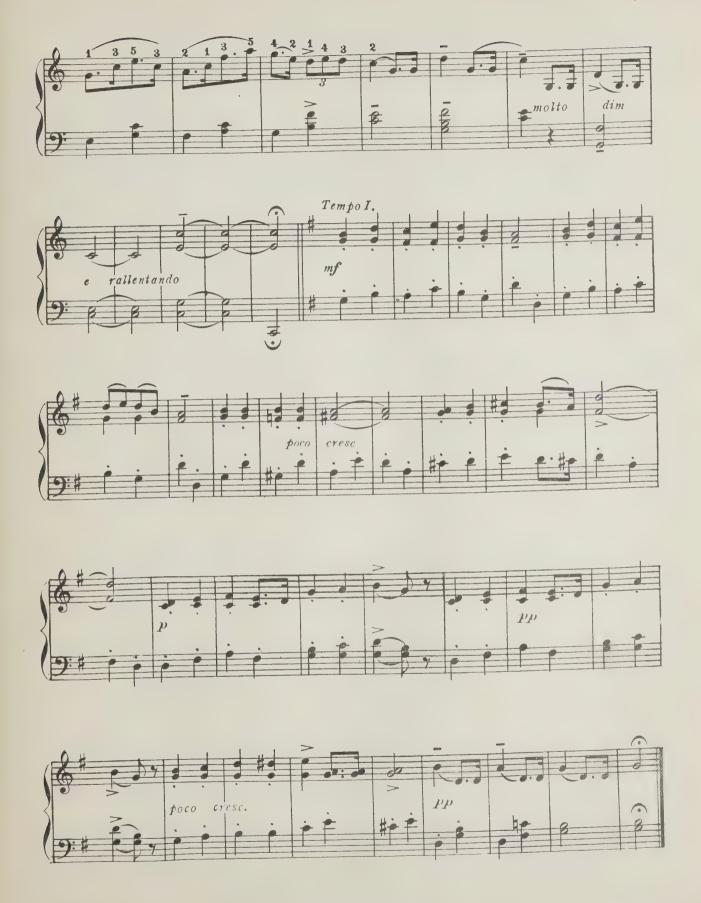


MENUET



THE LITTLE SOLDIER



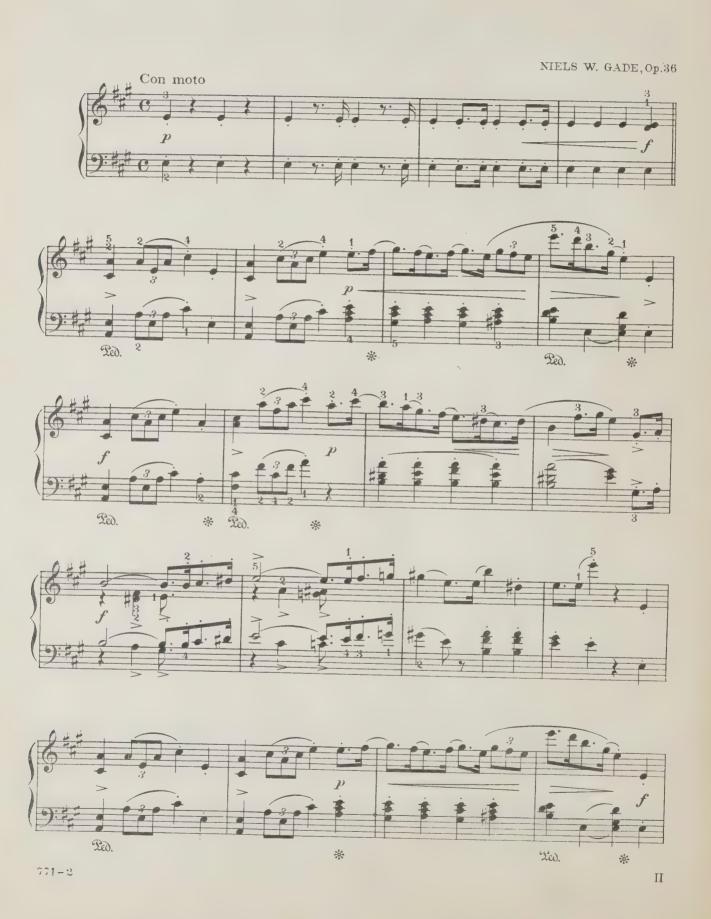


CRADLE SONG





Christmas Tree





2-771-2

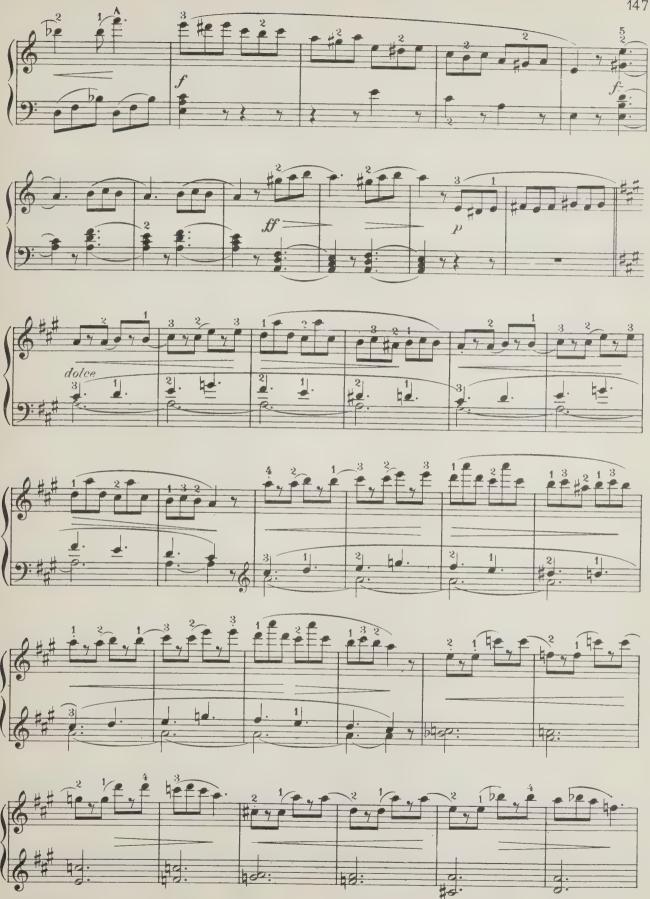
Tarantelle

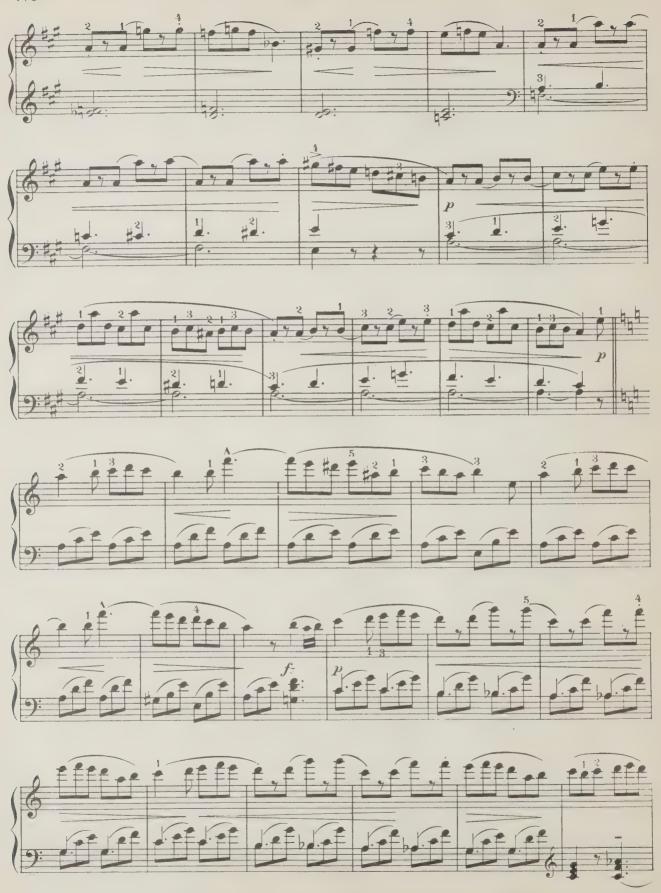
Edited by

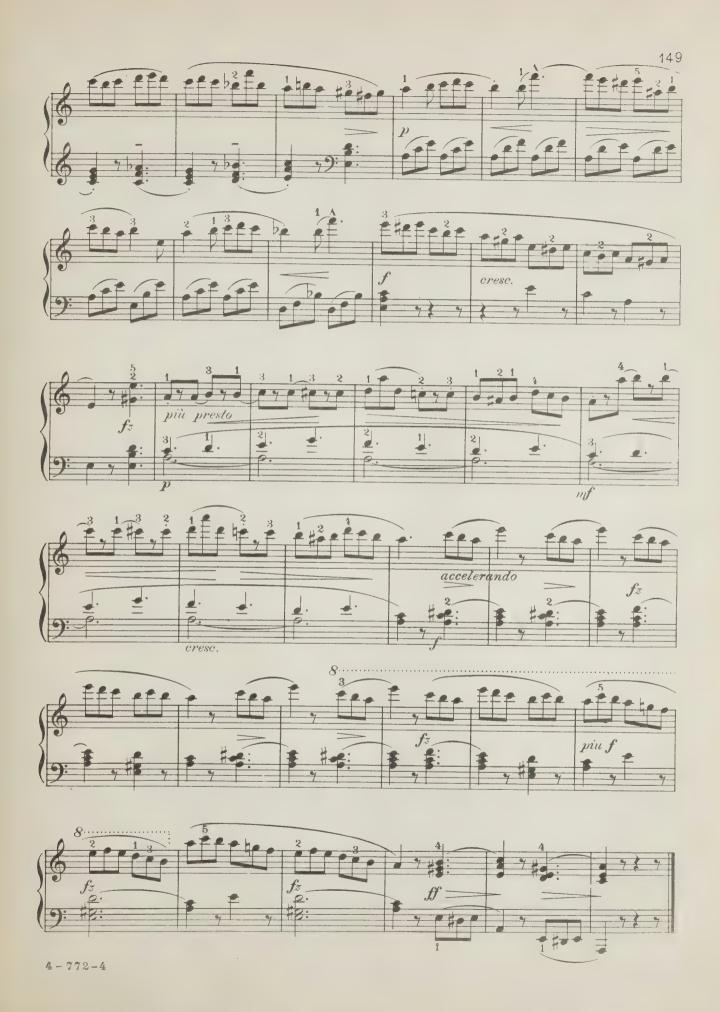
A MINOR





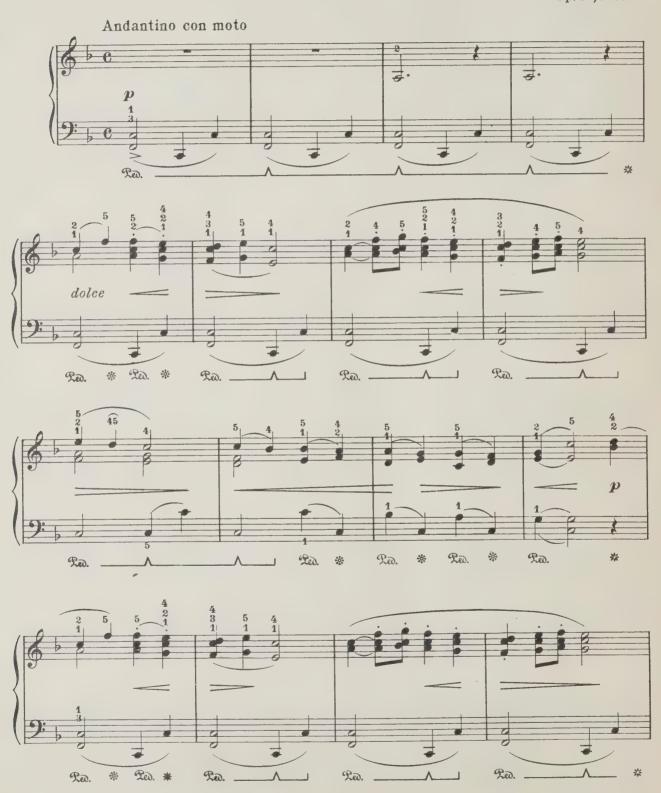




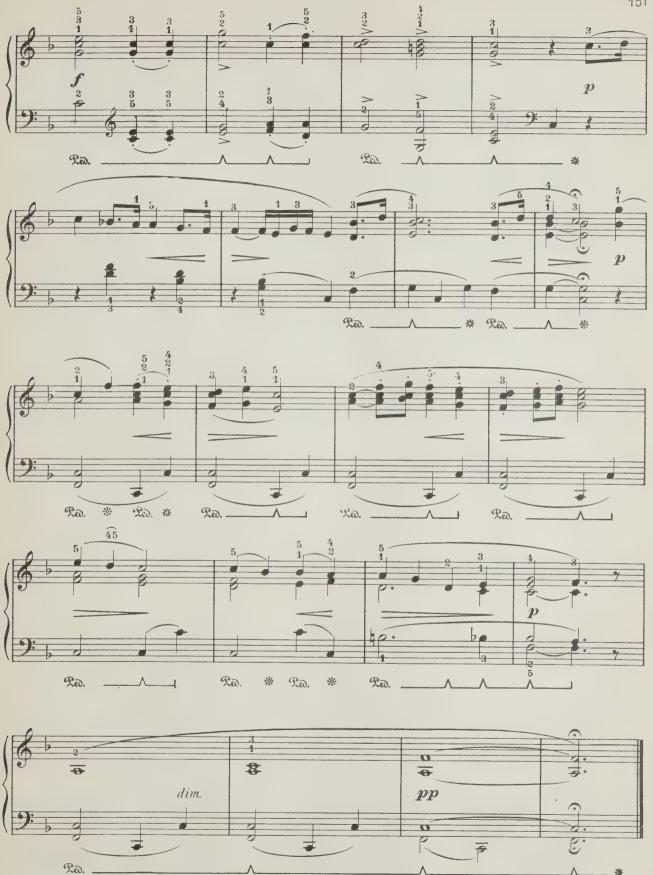


CHRISTMAS BELLS

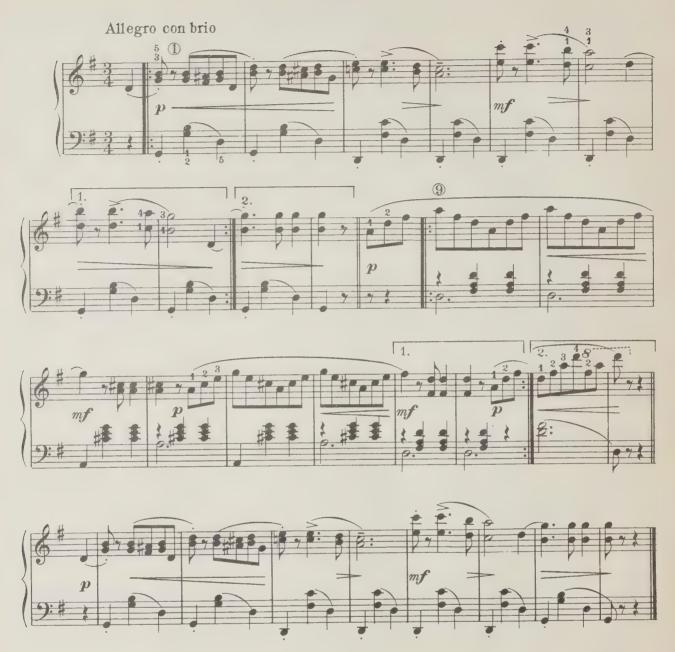
NIELS W. GADE Op. 36, No. 1







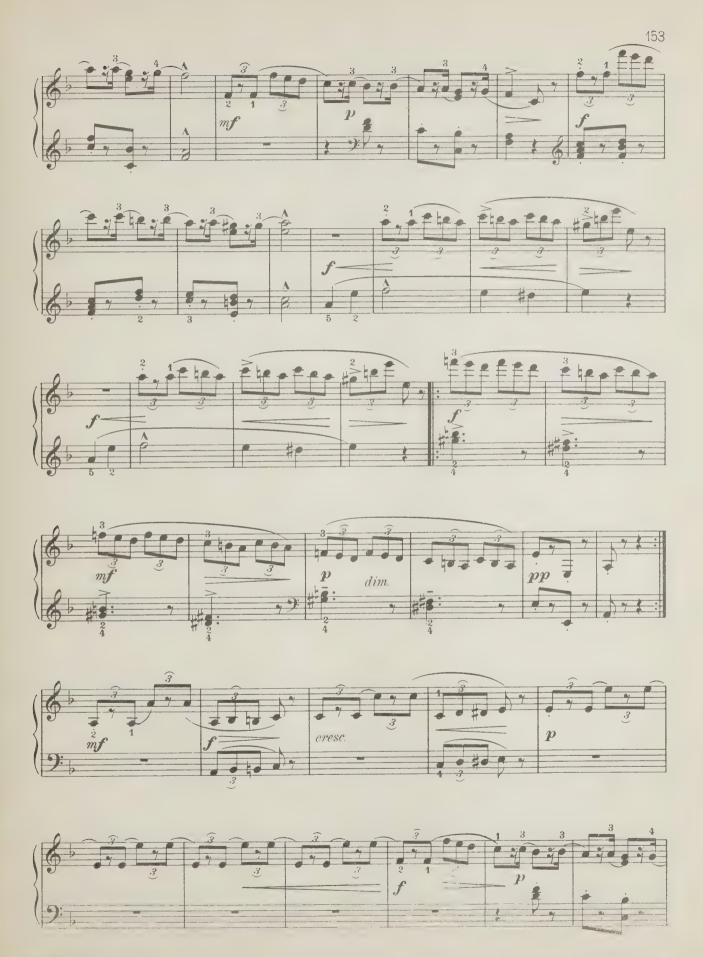
WALTZ



A CURIOUS STORY

STEPHEN HELLER







THIRD GRADE

STUDIES PIECES



THIRD GRADE SECTION

Technical Exercises

Preparatory to the Third Grade

For acquiring independence and equality of the fingers

These exercises should be practiced throughout the Third and Fourth Grade, a <u>few at a time</u>. Attain the best possible results, both in independence and speed (in several different Keys;) before proceeding with the practice of new ones.

Each exercise must be repeated at least 10 or 20 times, omitting the closing note until the last repetition. Practice at first each hand separately, afterward with both hands together, but always with a quiet hand. Begin very slowly and increase the tempo gradually, as the fingers gain strength and flexibility.

These exercises should be practiced in all keys, using the same fingering.

Pay strict attention to correct hand position and precise motions of the fingers.









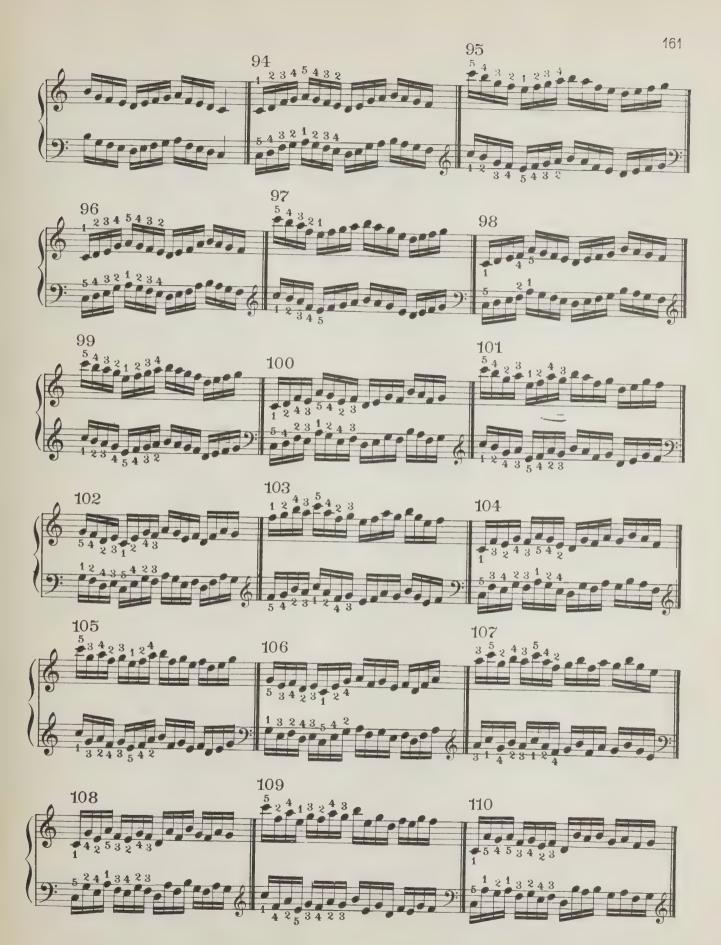




Avoid stiffness or strain in all exercises holding Keys; independence is the point to be gained.

The following Exercises should be practiced, ascending and descending, over the entire length of the keyboard, in every key, both Major and Minor.







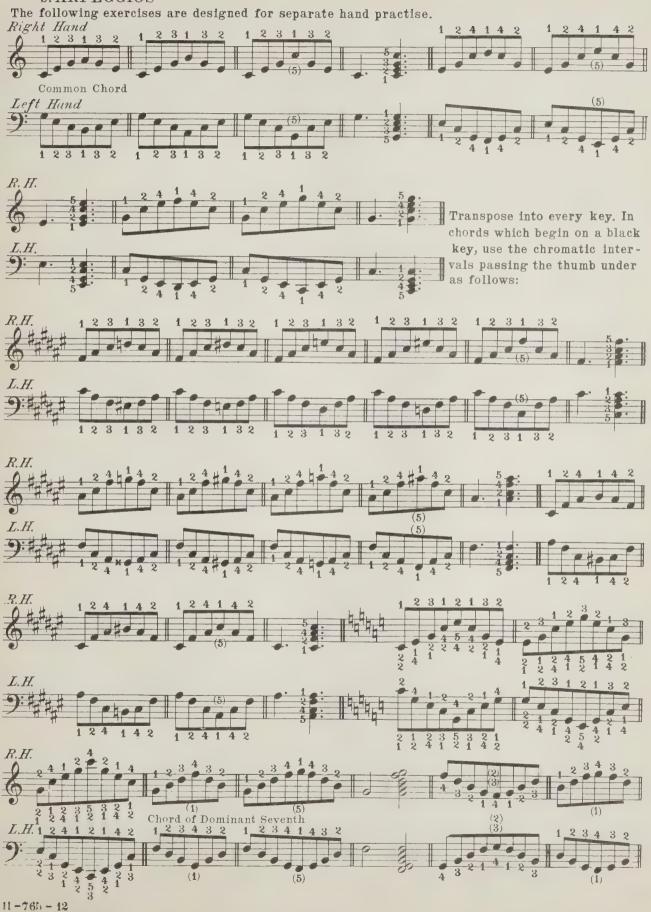


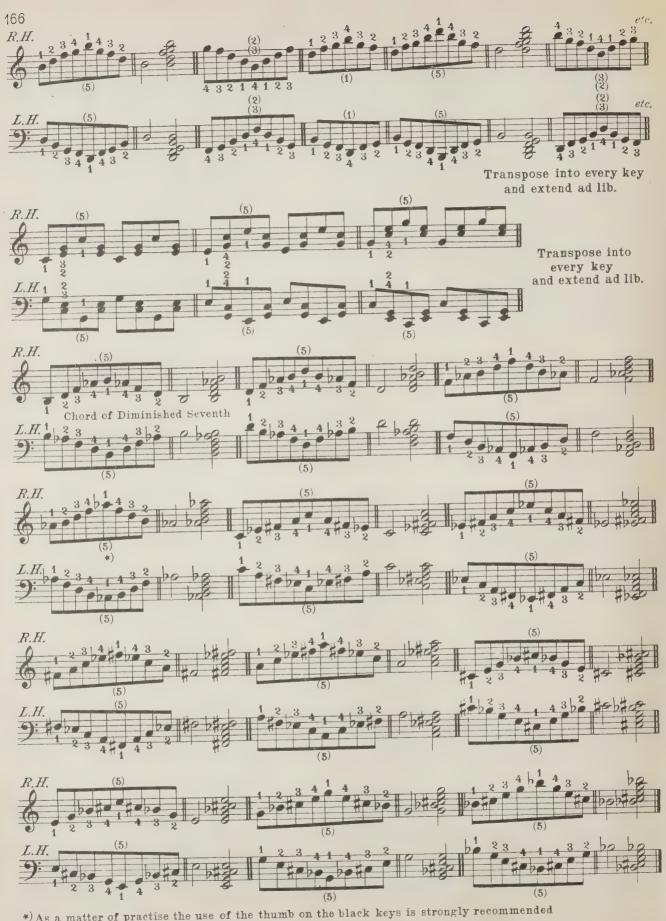
Special Exercises

For perfecting the passing under of the thumb and crossing over of the fingers



b. ARPEGGIOS





*) As a matter of practise the use of the thumb on the black keys is strongly recommended 12-765-12





AT THE PIANO

From the Painting by James A. McNeill Whistler

THIRD GRADE STUDIES

Edited by CHARLES DENNÉE





Practise slowly and with finger precision at first, then work for lightness and agility in the finger action. 2-775 - 42 Practiquese primero despacio y con precisión; luego obténganse la ligereza y agilidad de los dedos



3 - 775 - 42





ETUDE





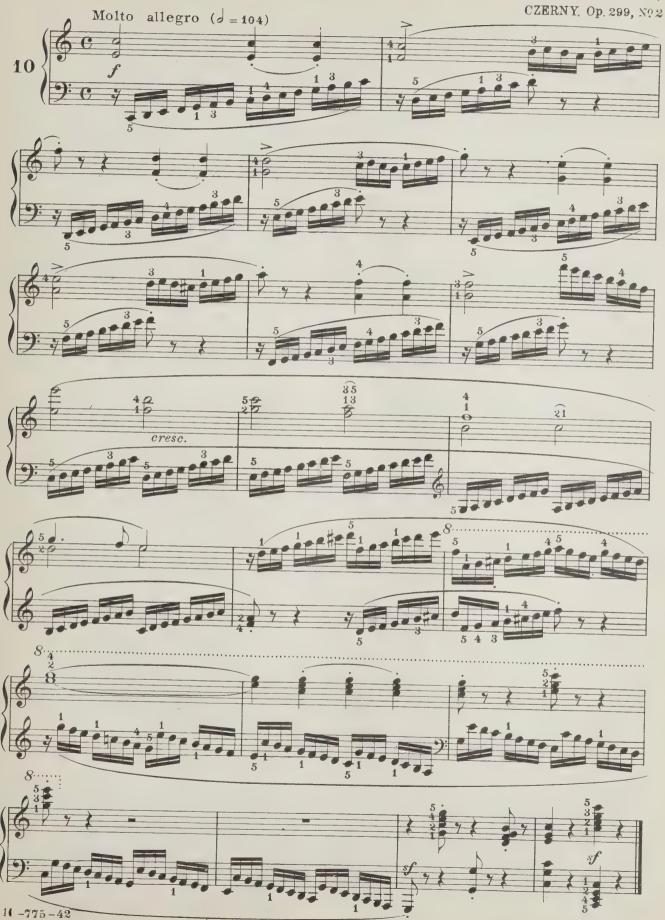


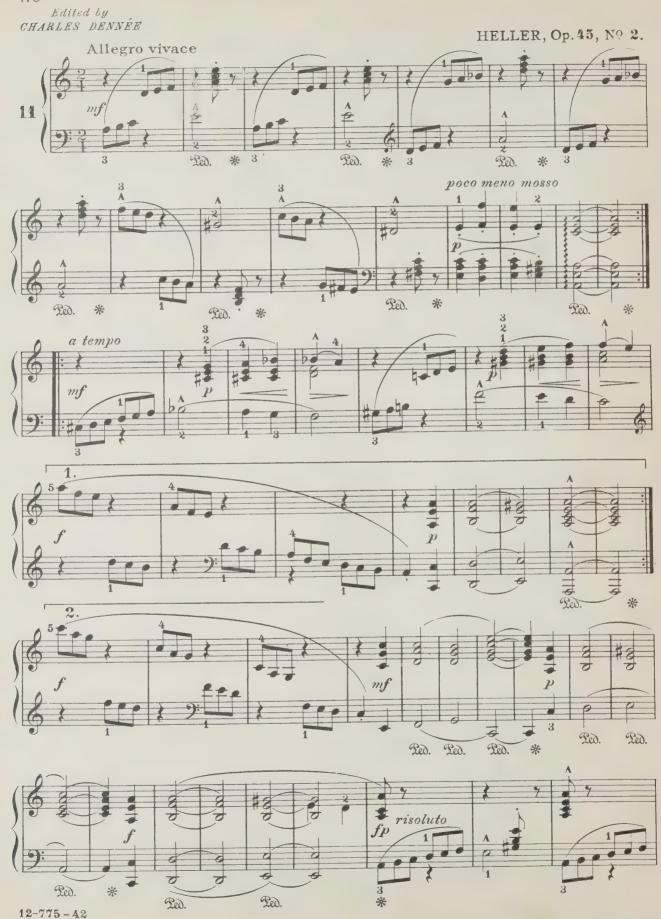


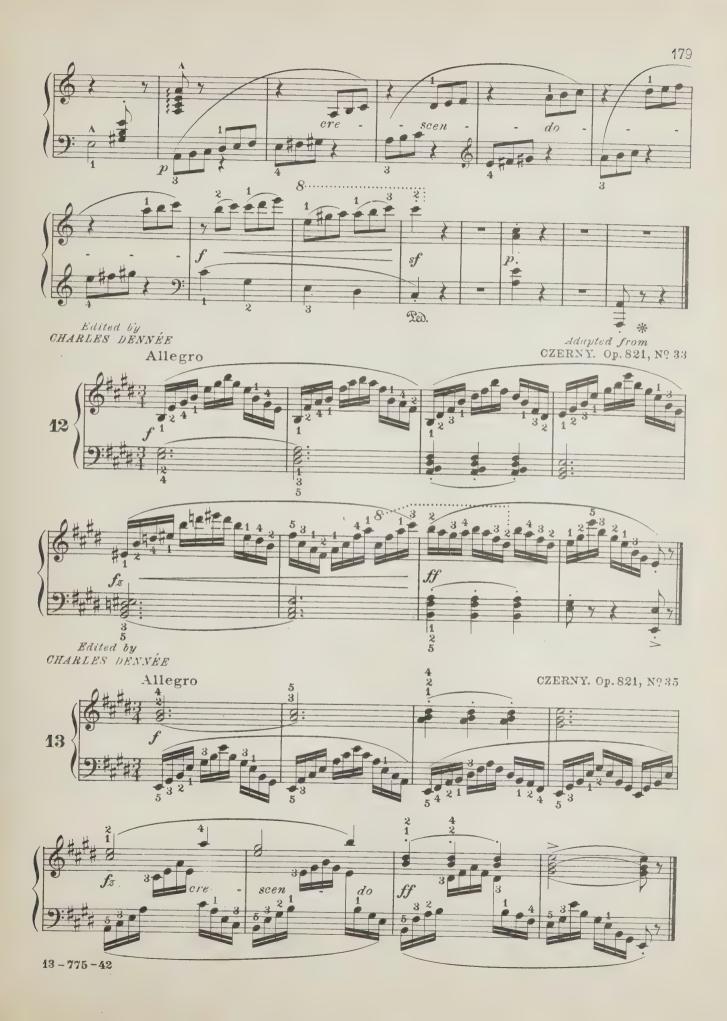








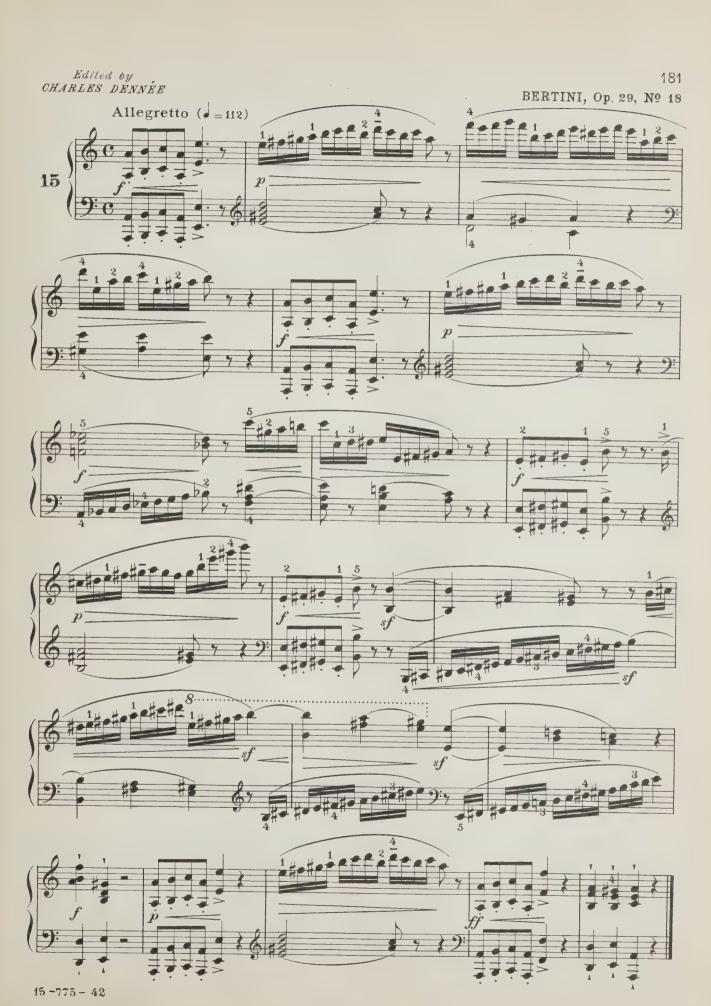






This study should be transposed to other keys as added proficiency is attained.

Transpórtese este estudio en otros tonos conforme se vaya adquiriendo el adelanto.
14-775-42





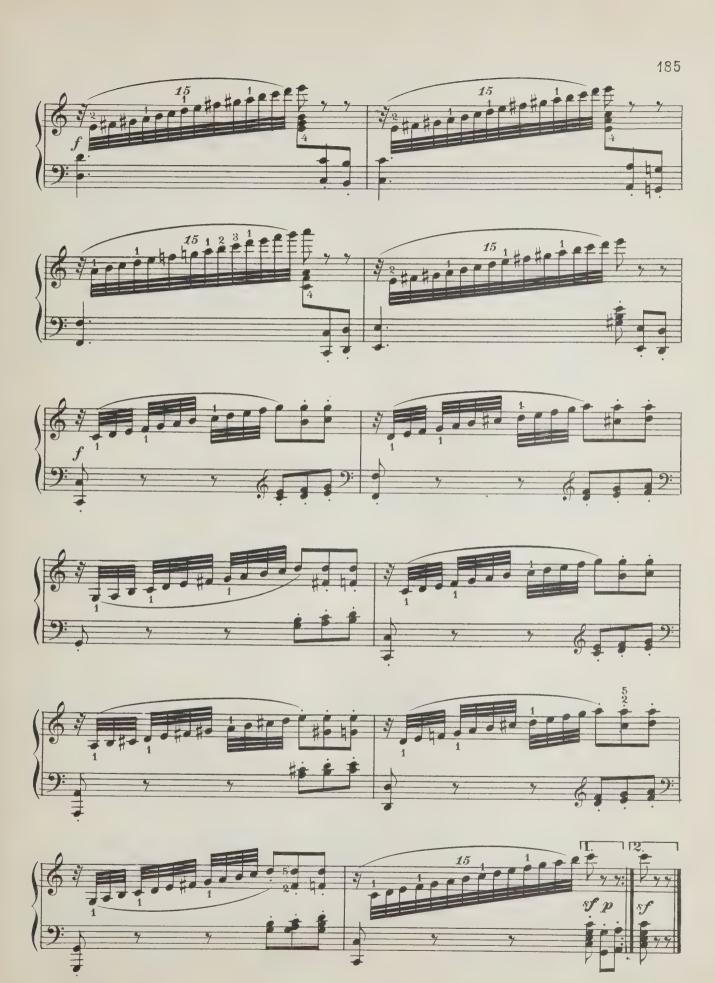
Review constantly for added speed and facility; transpose to neighboring keys.



*) The first note of each scale group later becomes R. H. melody, while the bass melodic progression becomes first note of L. H. scale groups.







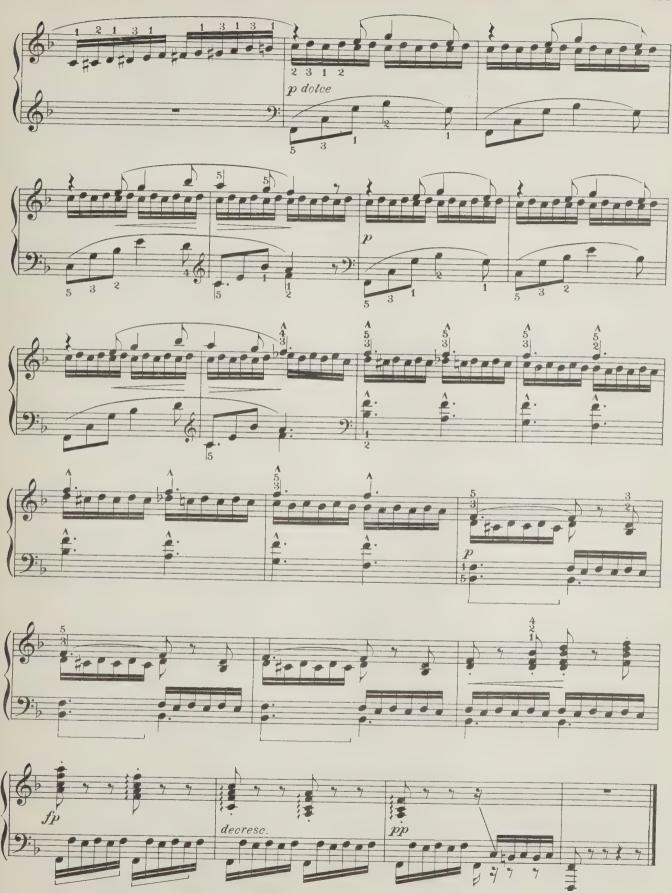
19 - 775 - 42



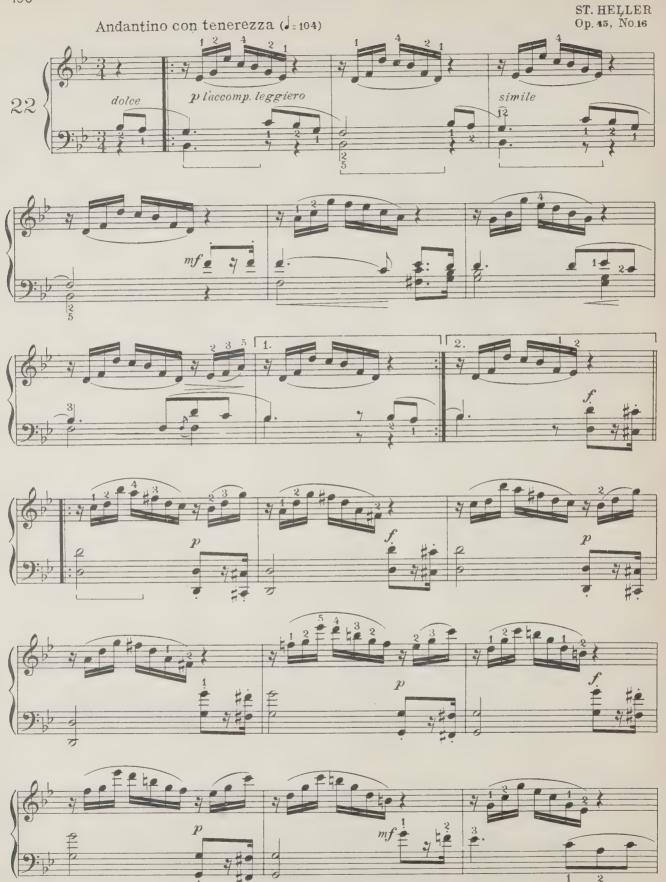


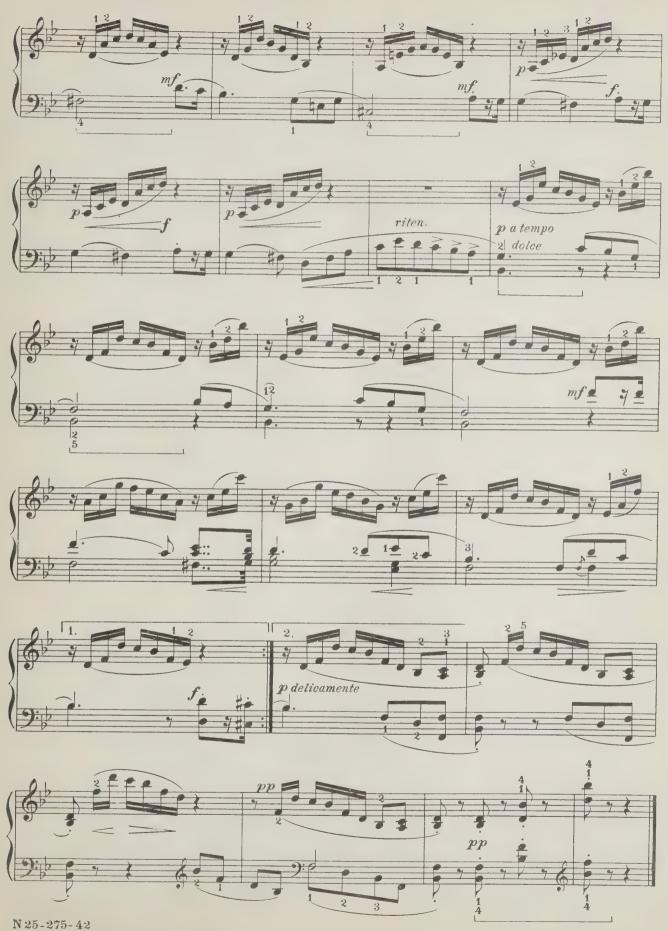






N 23-275-42







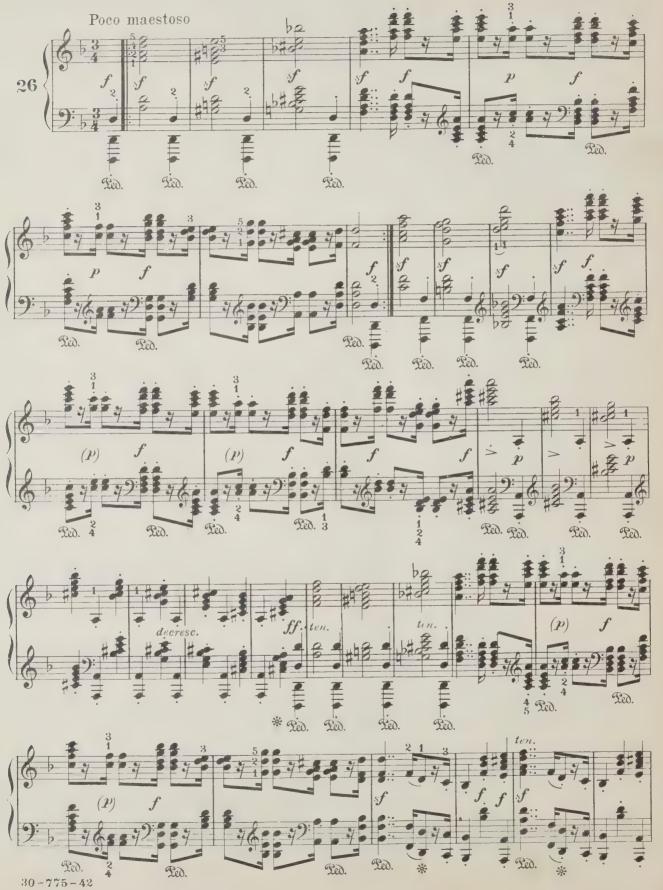
Edited by CHARLES DENNÉE



Do not attempt speed until the fingers feel sure at a slow tempo, then gradually increase to Allegro, eventually Presto. 27-775-42









Practise very slowly and firmly, for precision, at first. Review constantly for speed and freedom.



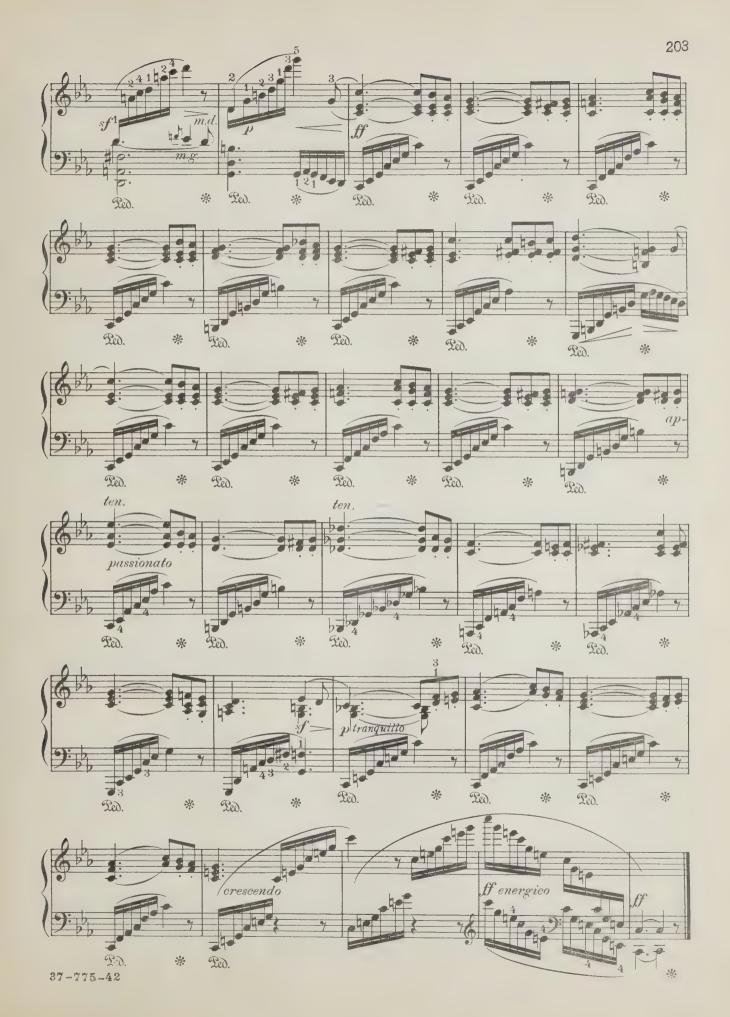






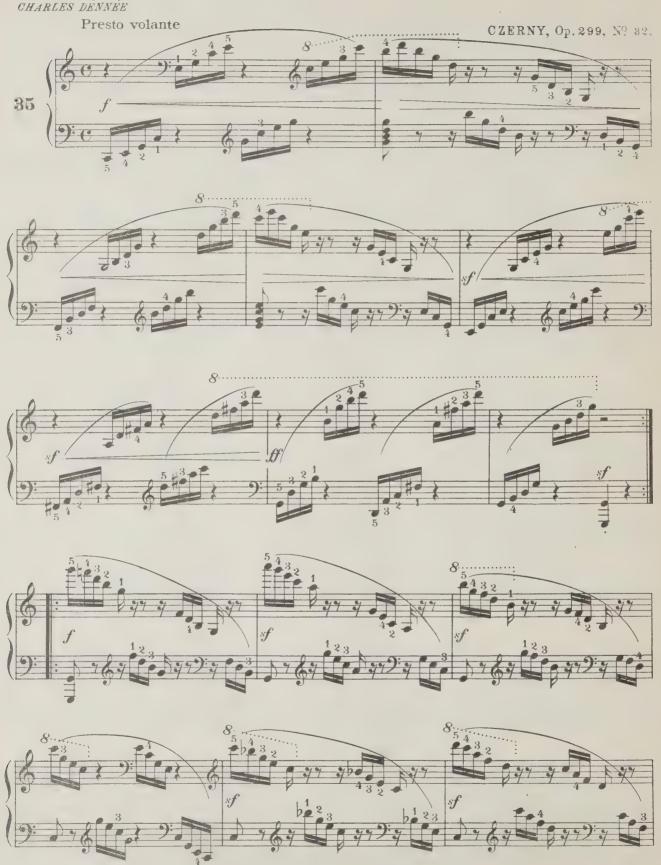












Practise for accuracy and distinctness and finger equality at first, gradually increasing speed when these qualities are mastered.

Practiquese primero para la precisión, claridad e igualdad delos dedos, aumentando gradual40-775-42 mente la velocidad conforme se vayan dominando las cualidades expresadas.



41-775-42



The difficulty of this exercise lies in the unusual fingering. Practise it continually until the utmost speed and ease is attained. To play the exercise in all keys, with the same fingering, will prepare the hand for intricate finger combinations that later on will occur in pieces.



THIRD GRADE PIECES

Edited by CHARLES DENNÉE

Norse Song

Greeting to G*



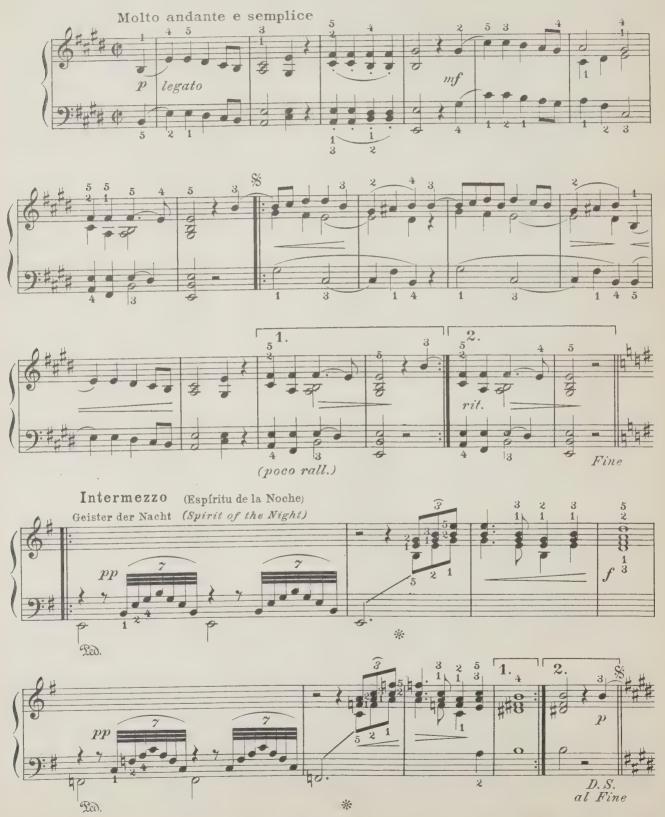
^{*} Niels W. Gade- Copenhagen

Wächterlied

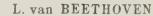
Edited by CHARLES DENNÉE (Watchman's Song)

Inspired by a performance of Shakespeare's Macbeth

GRIEG. Op.12, Nº3



FAREWELL TO THE PIANO

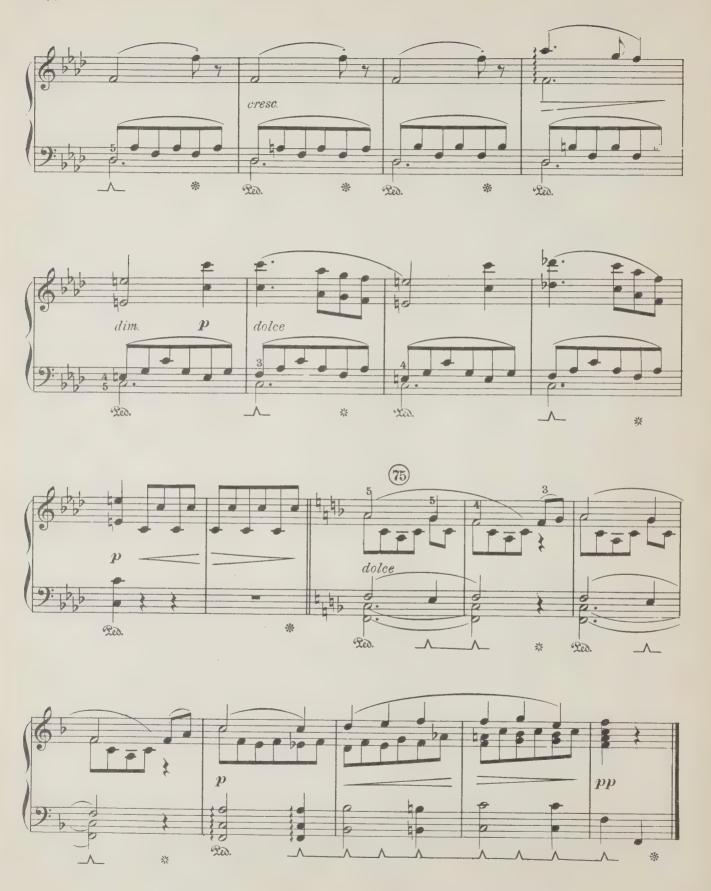






2-285-4





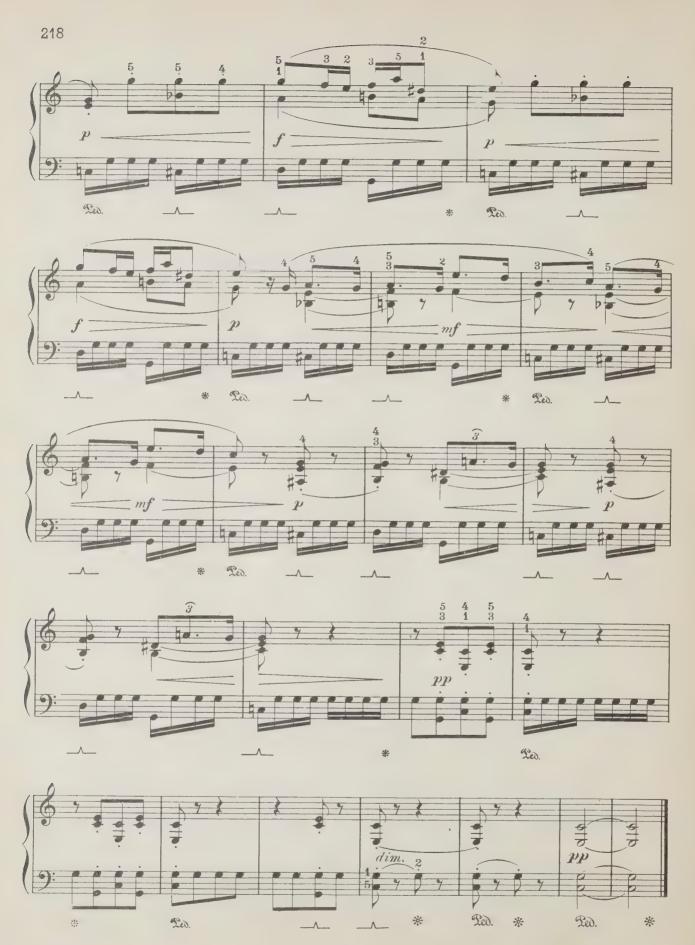




2_780_4



3_780_4



4_780_4

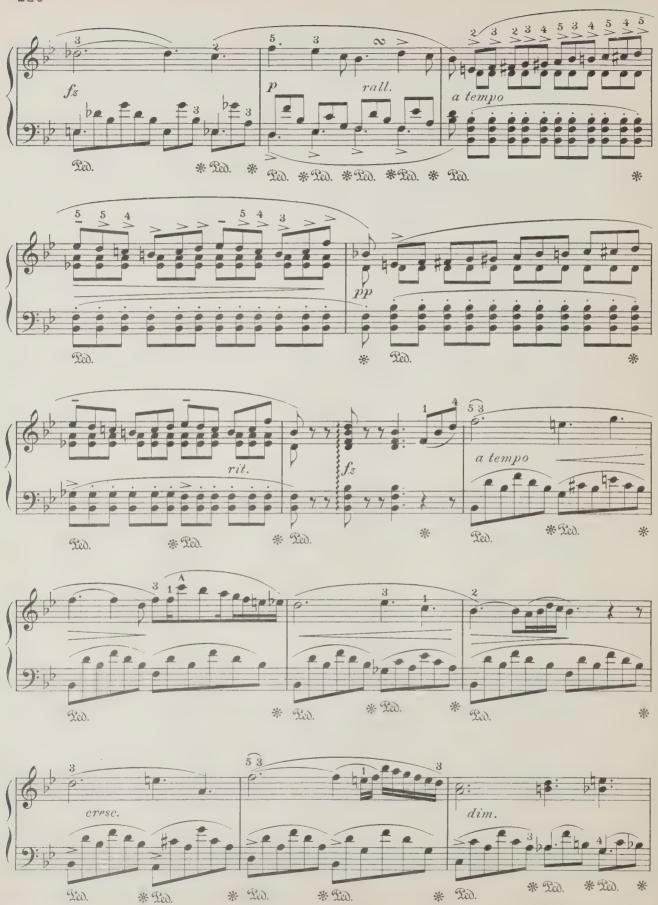
Nocturne

Edited by Charles Dennée

Nº V, B-FLAT MAJOR

JOHN FIELD





2-781-3

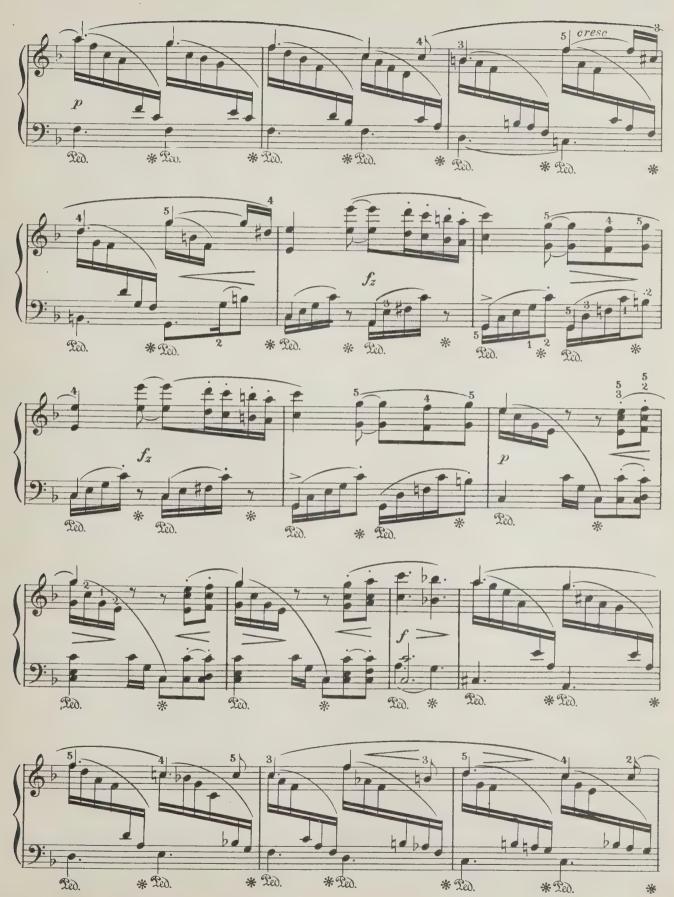


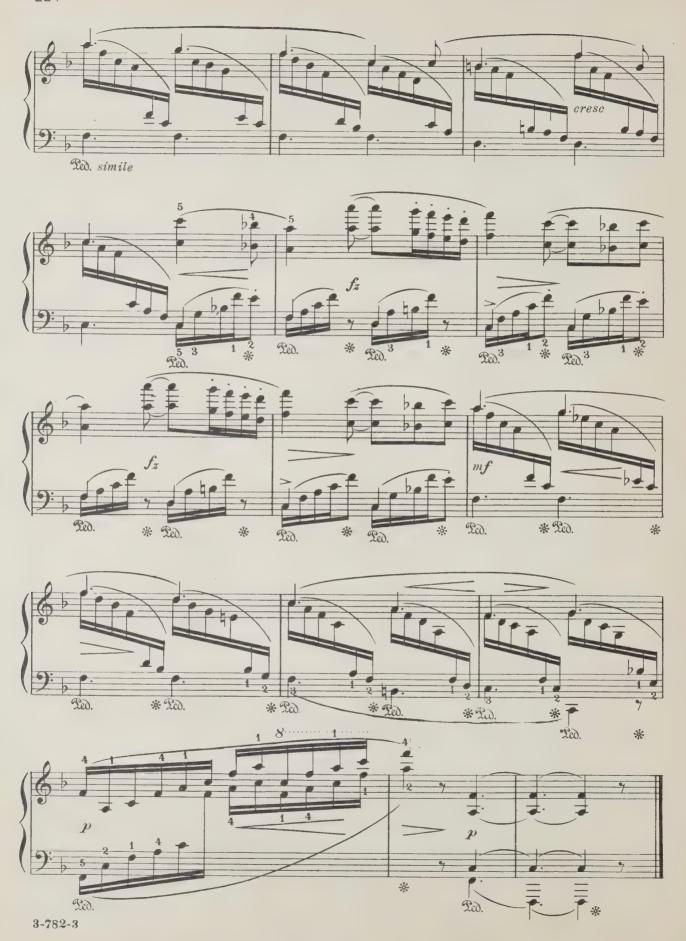


Barcarolle

Edited by CHARLES DENNÉE





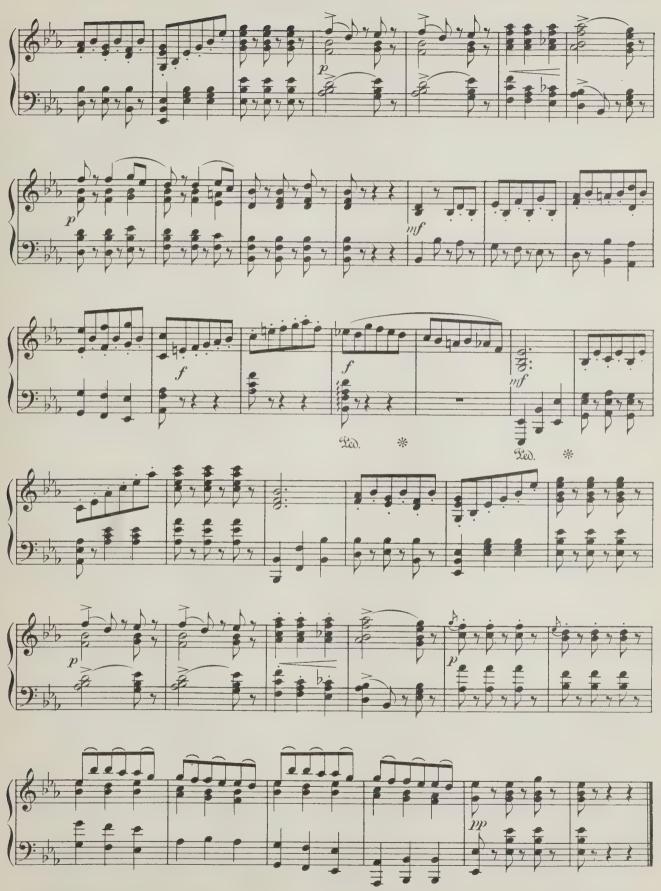


Minuetto









779-2

Edited by CHARLES DENNÉE SCHUMANN. Op. 68, Nº 12 Allegro Ted. tranquillo

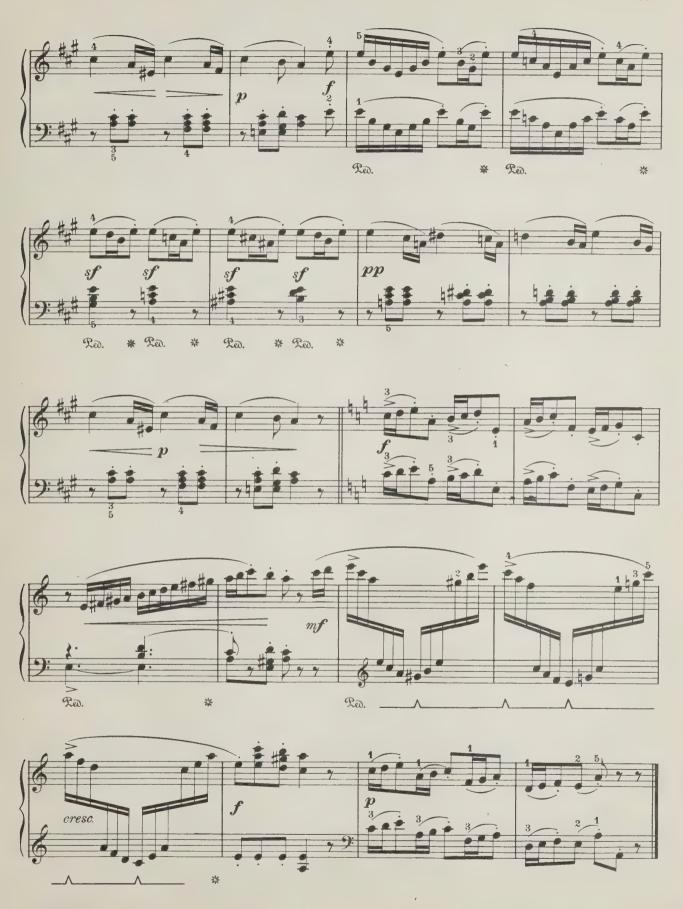
III



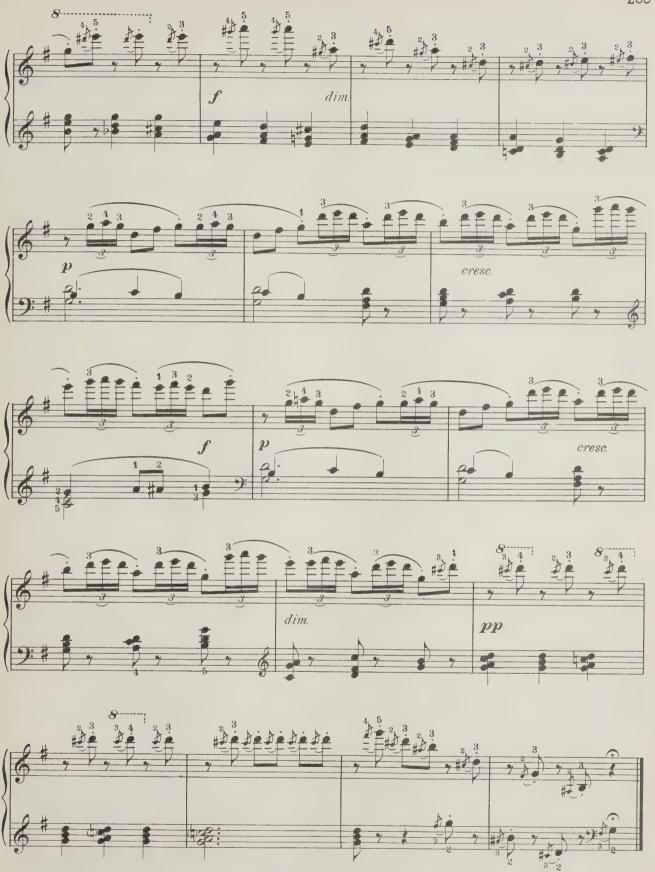


III

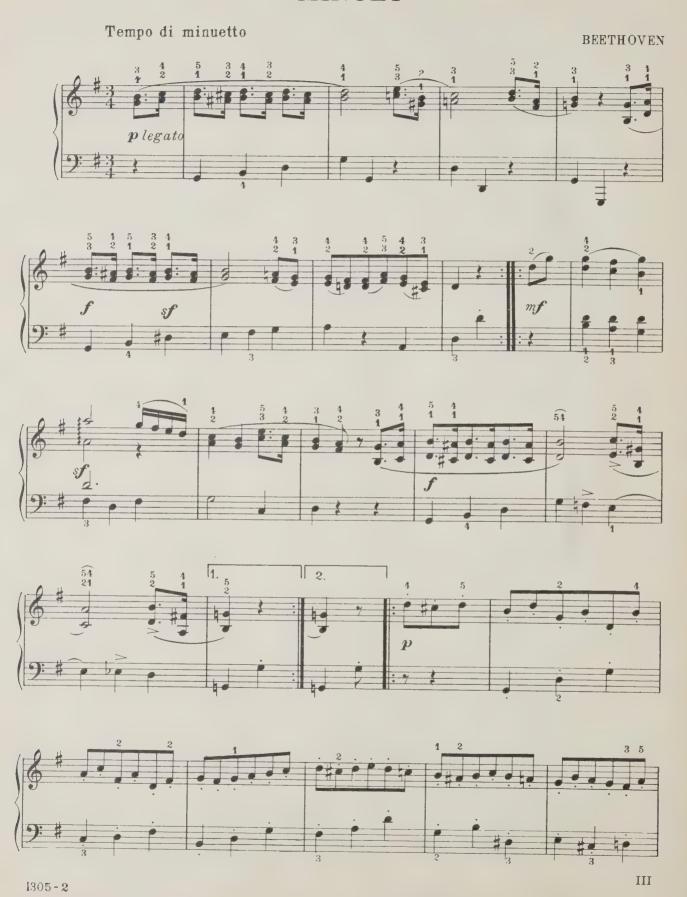
紫







MINUET





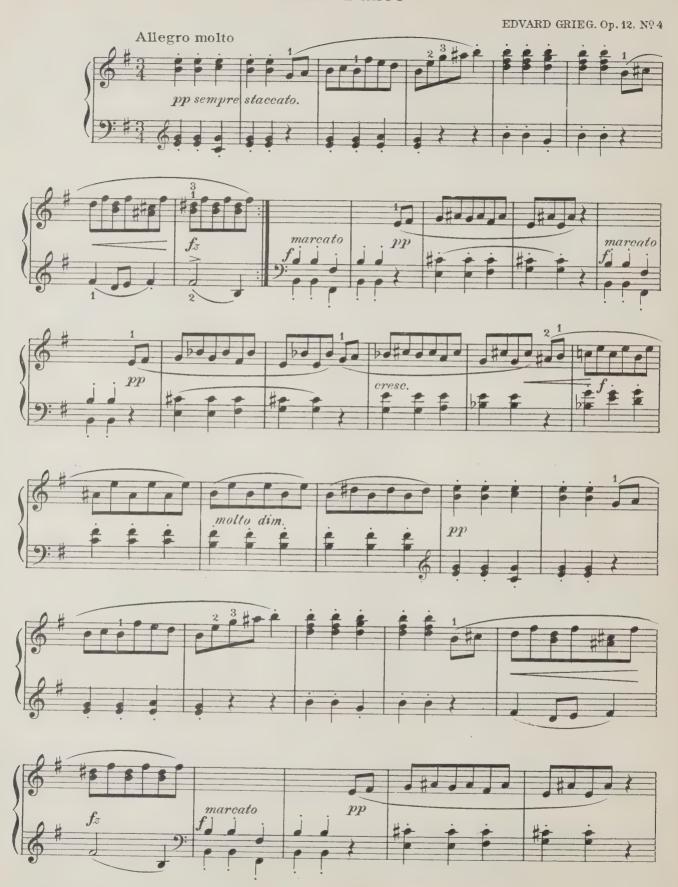




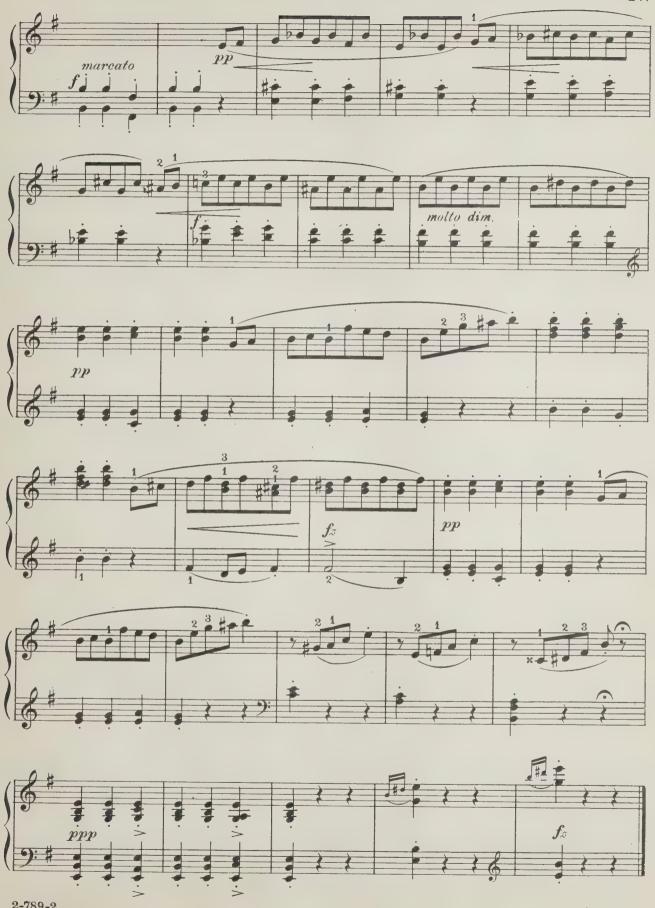




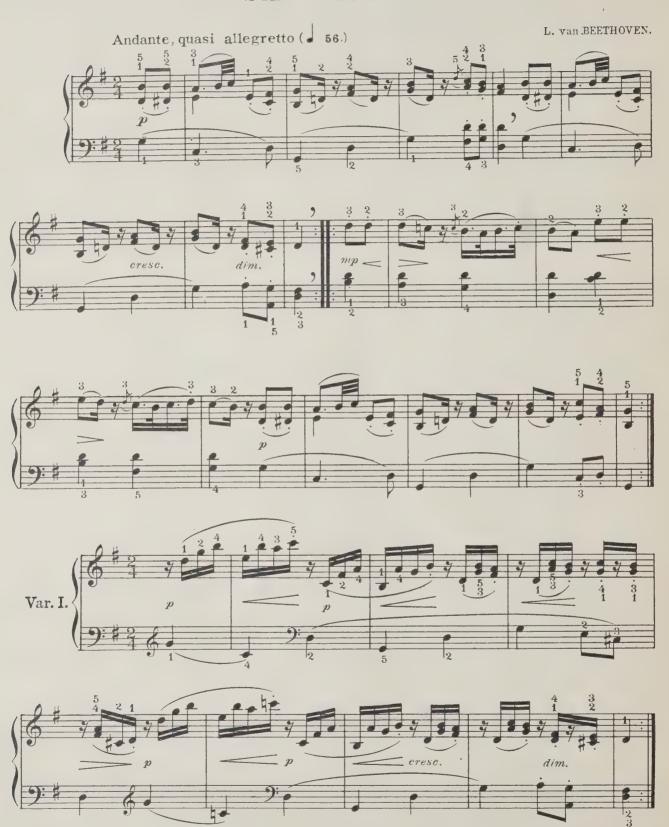
4 - 289 - 4







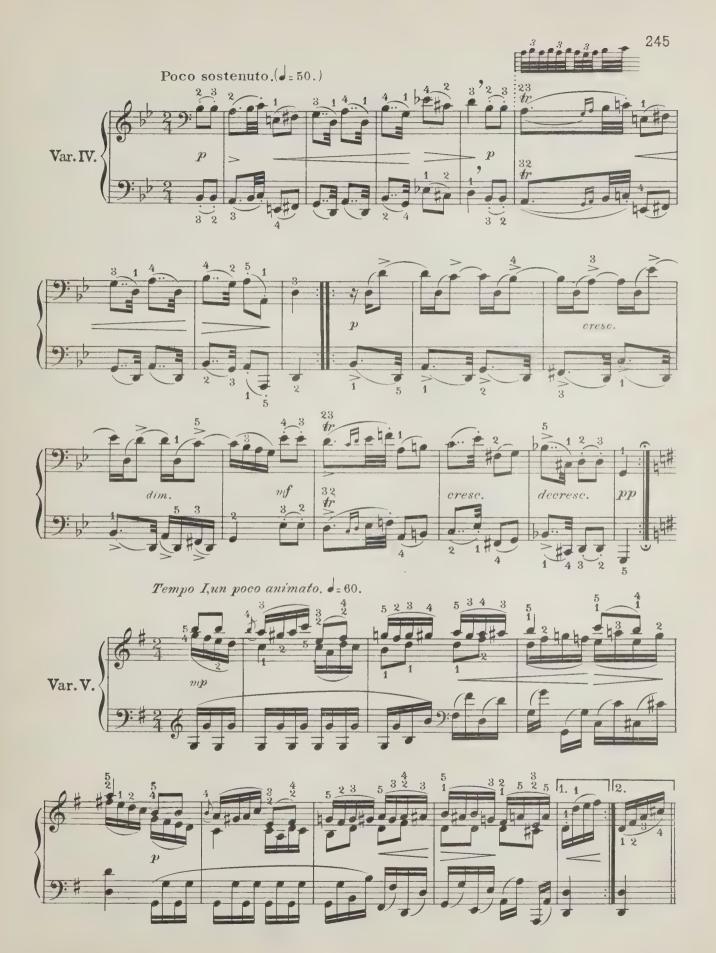
Six Variations



Careful observance of all the dynamic signs and the phrasing, is essential throughout these variations. The difference between mp - p and mf, though slight, should be noted and strictly maintained.



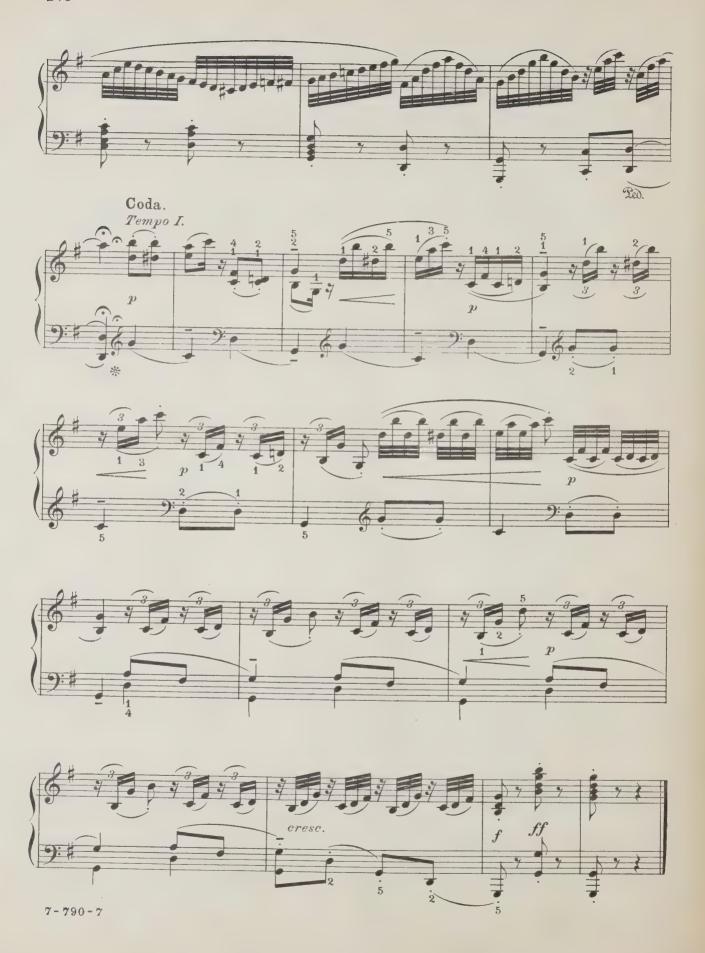






5-790-7





BOHEMIAN DANCE



ALBUM · LEAF.



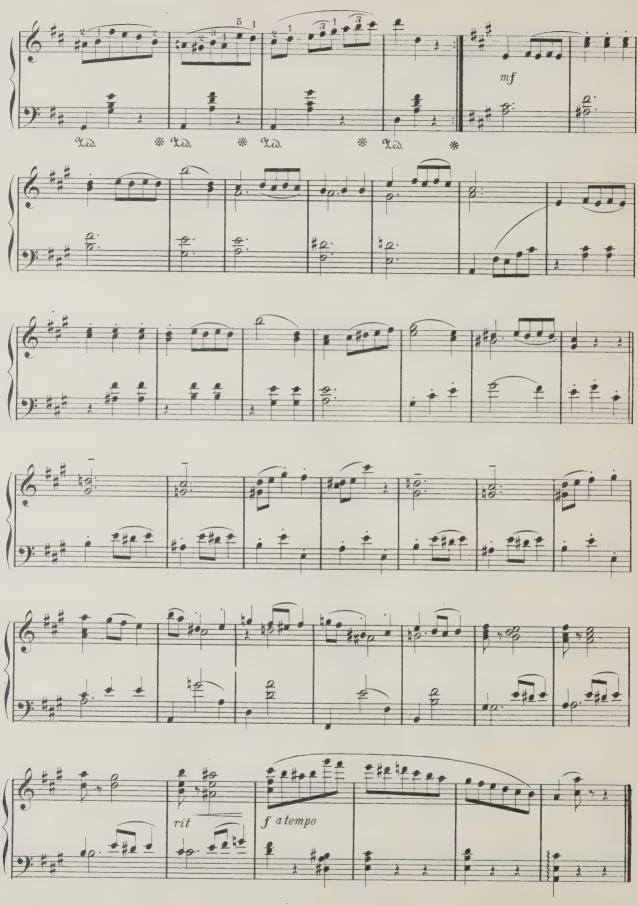


UN PETIT BALLET

P. A. SCHNECKER

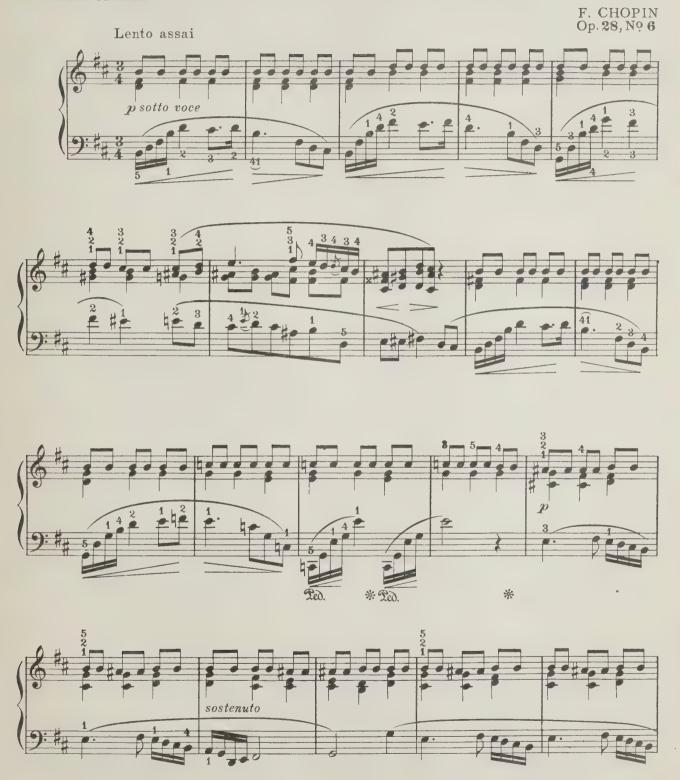






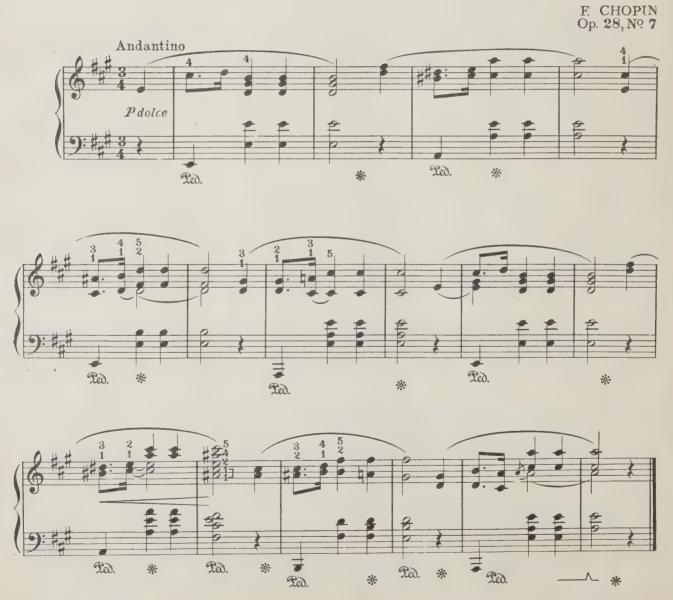
PRELUDE

Edited by CHARLES DENNER B MINOR





PRELUDE A -MAJOR











Swedish Wedding March

F MAJOR, Nº I

Edited by CHARLES DENNÉE

A. SÖDERMAN

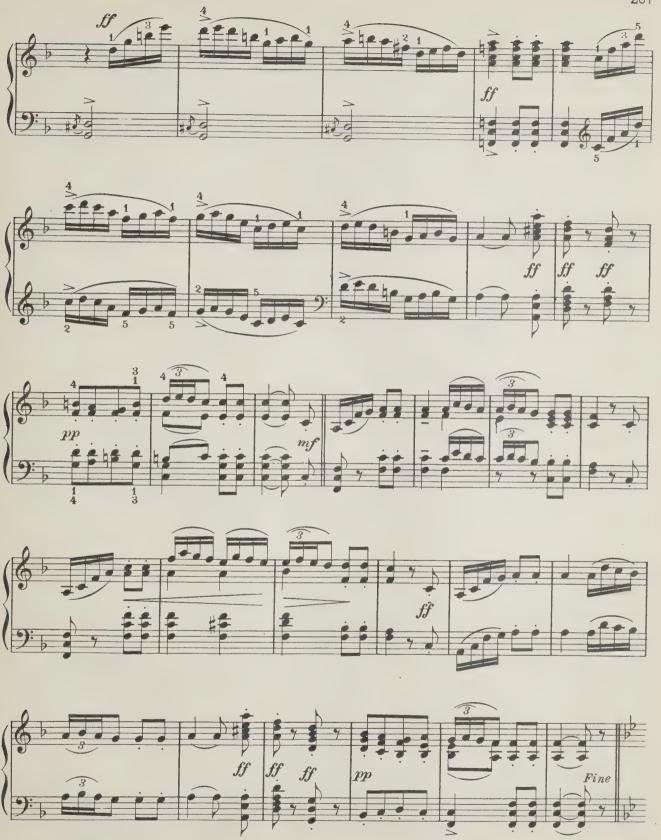






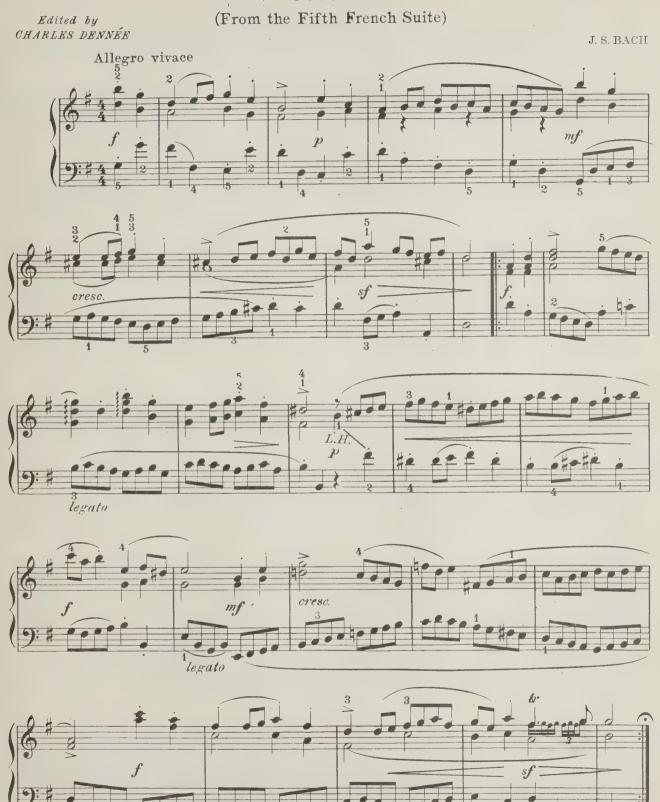








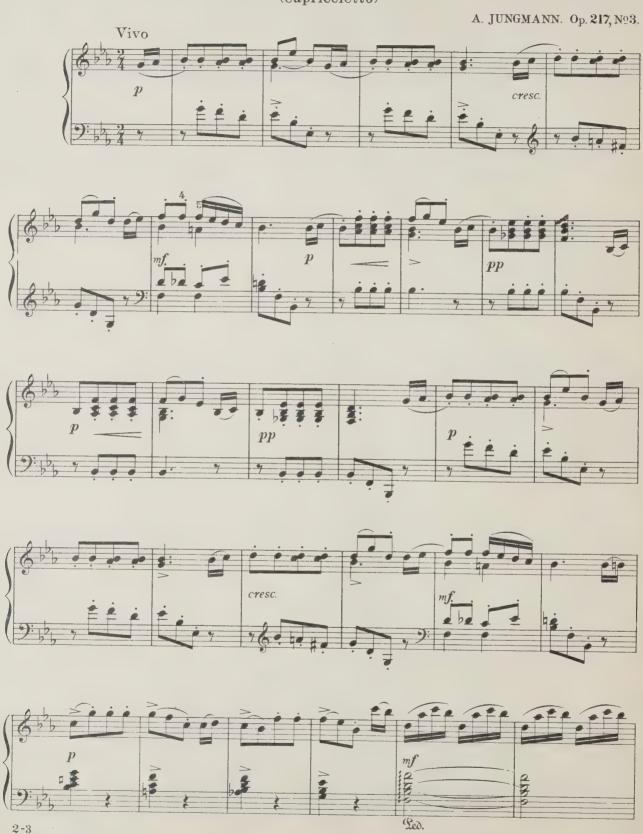
Gavotte



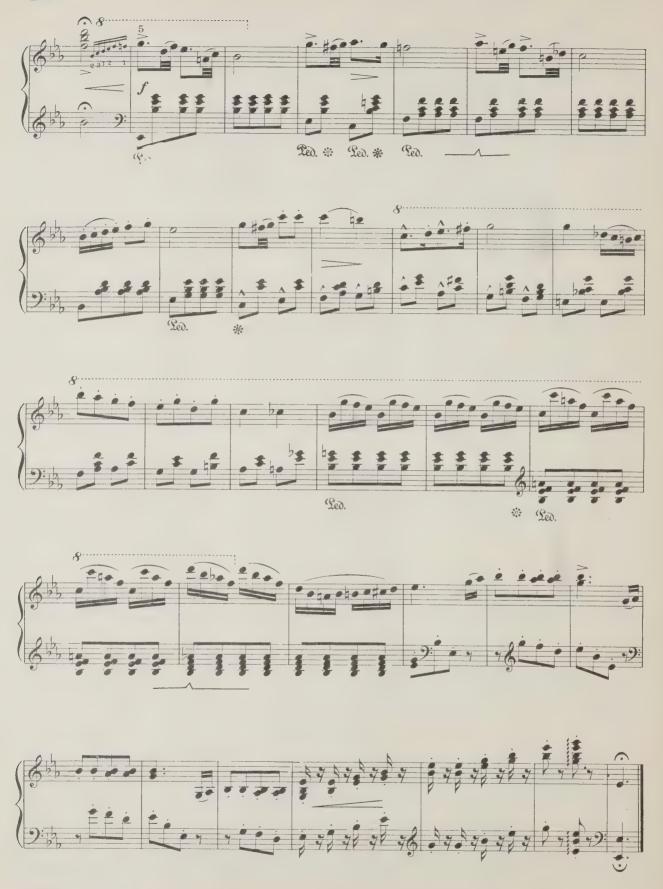
(Allargunda la última vez) (Allargando, last time)

Will O'The Wisp.

(FEU FOLLET)
(Capriccietto)





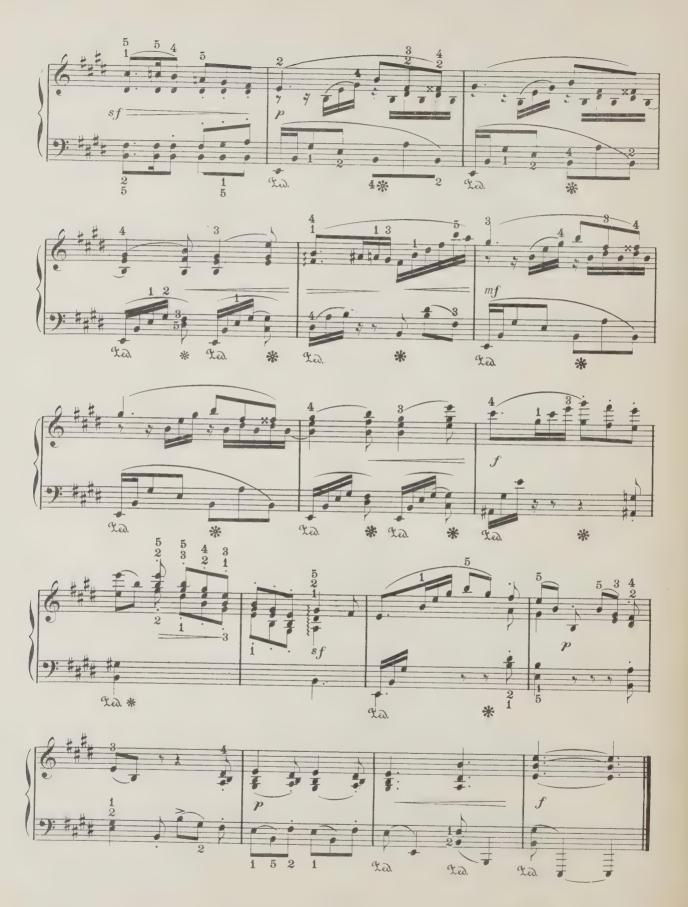


SPRING SONG





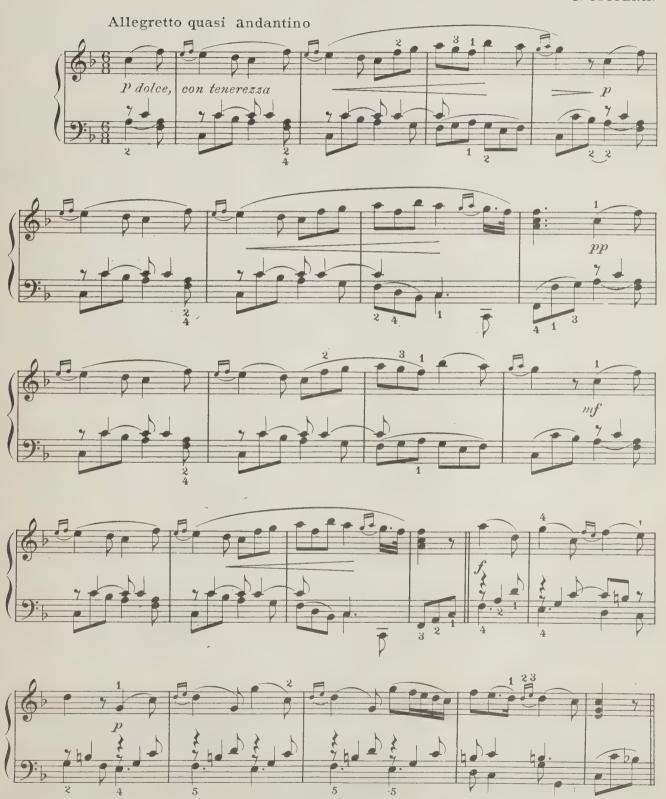




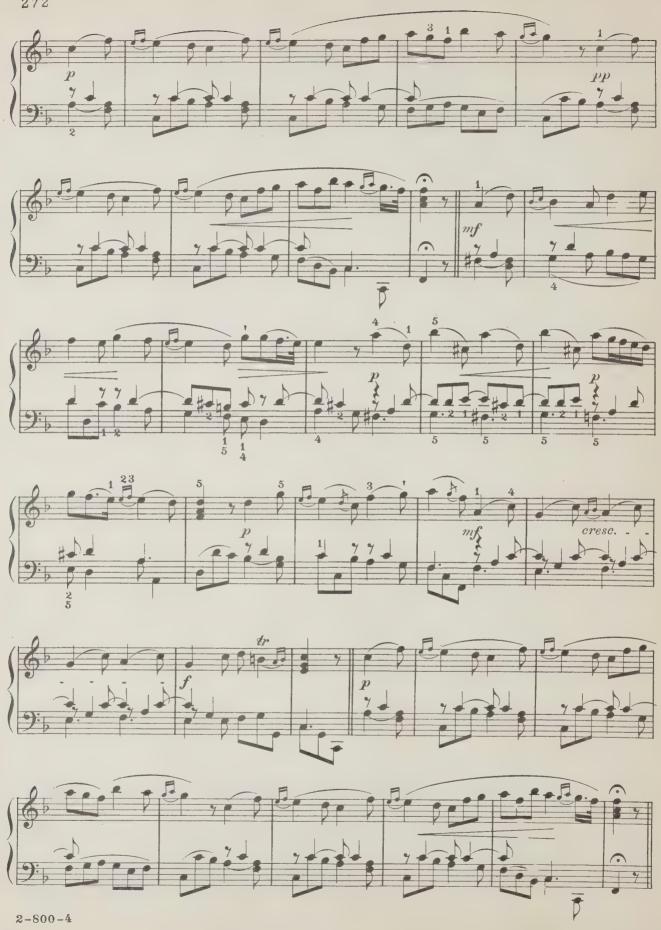
THE NUN

SOEUR MONIQUE Rondo

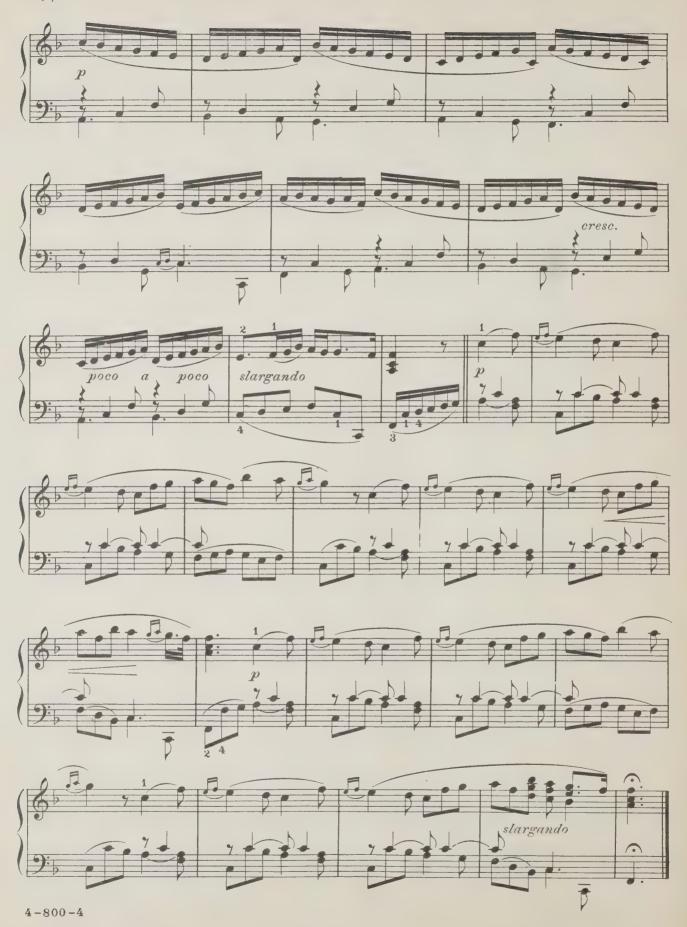
F. COUPERIN



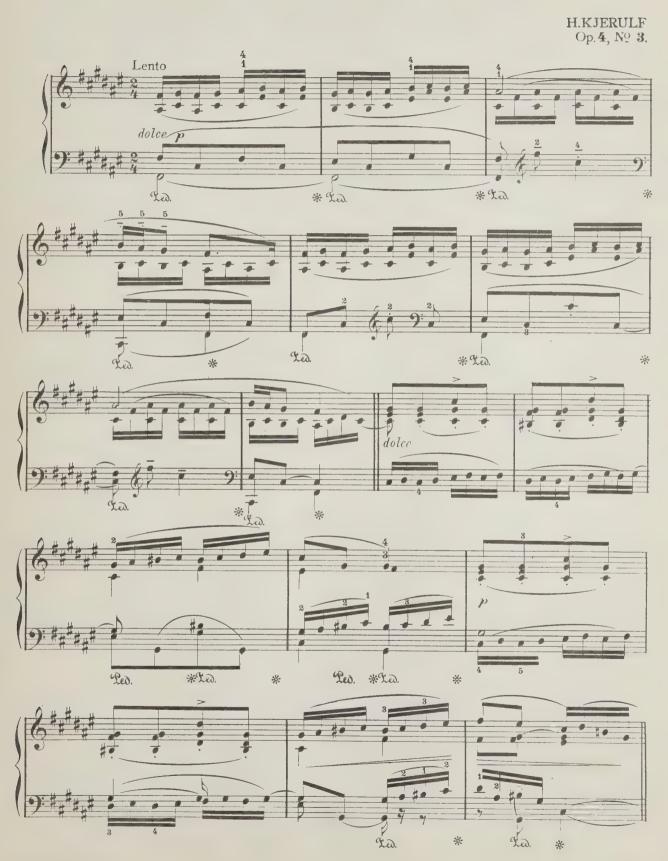
Nótese cuidadosamente el arregle de los silencios y notas. Muchos de estos compases contienen tres voces en la mano izquierda, y cada voz está comletada con notas ó con silencios.





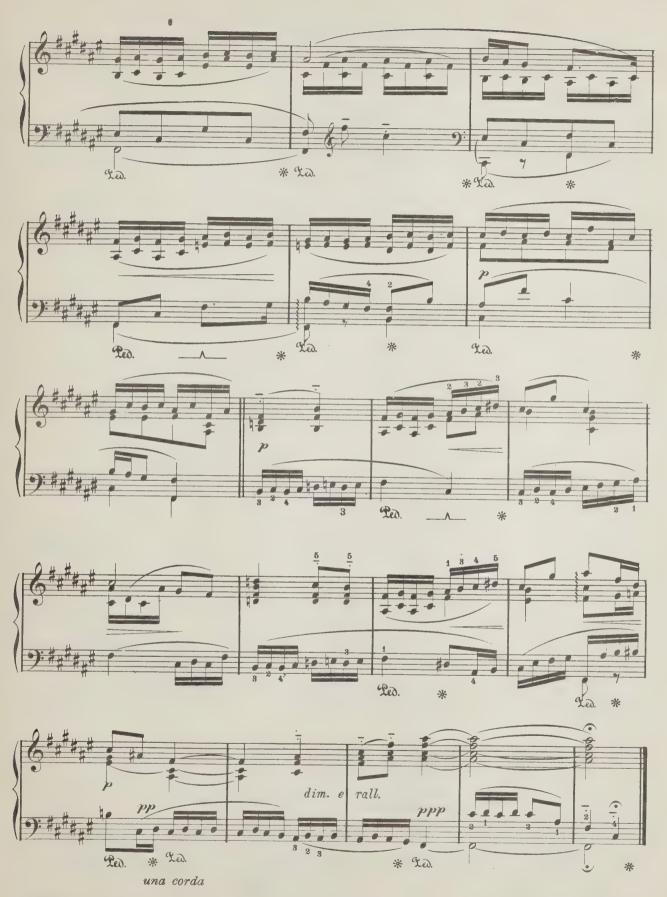


CRADLE SONG





2 - 208 - 3

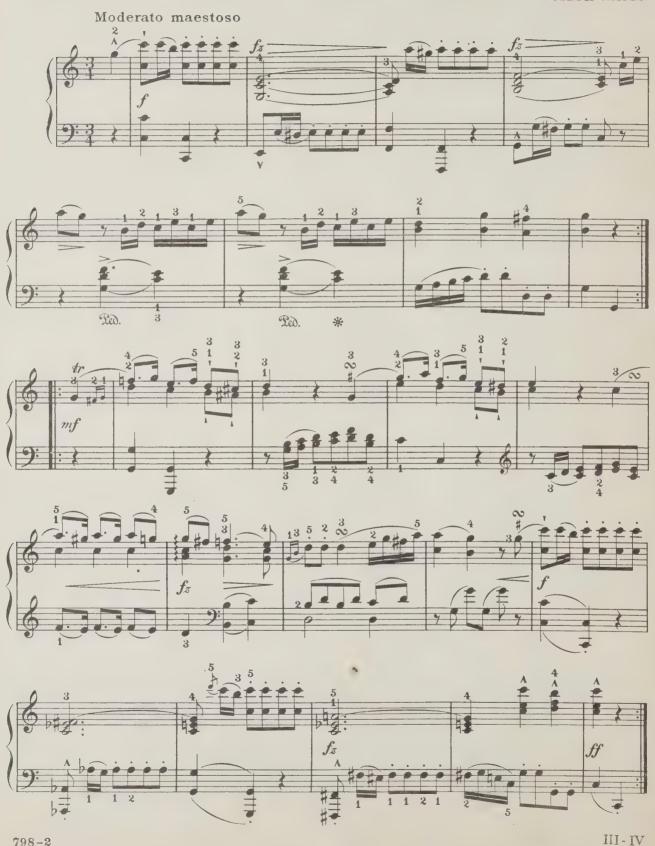


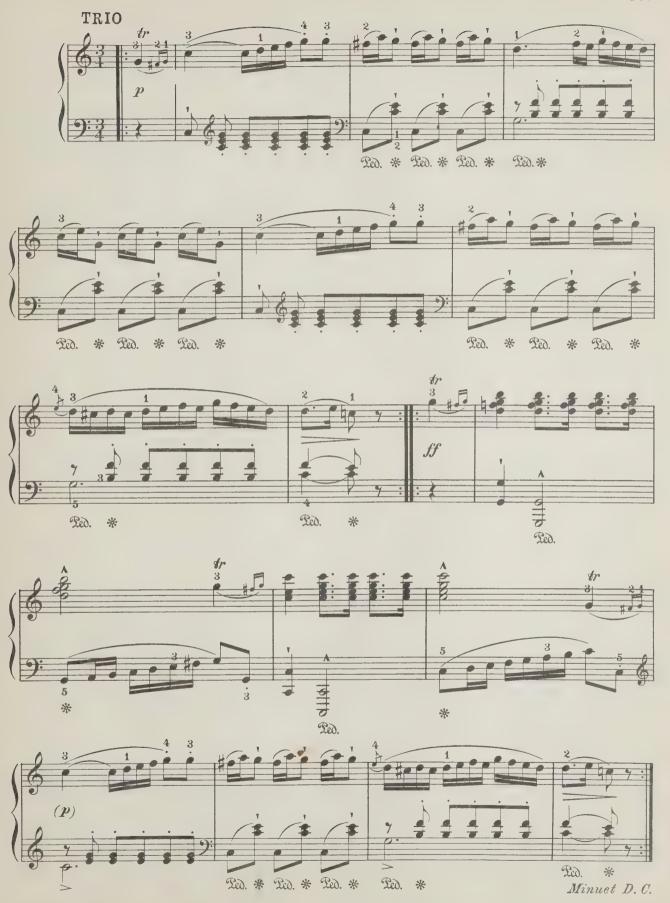
3-208-3

OX MINUET

Edited by CHARLES DENNÉE

JOSEPH HAYDN

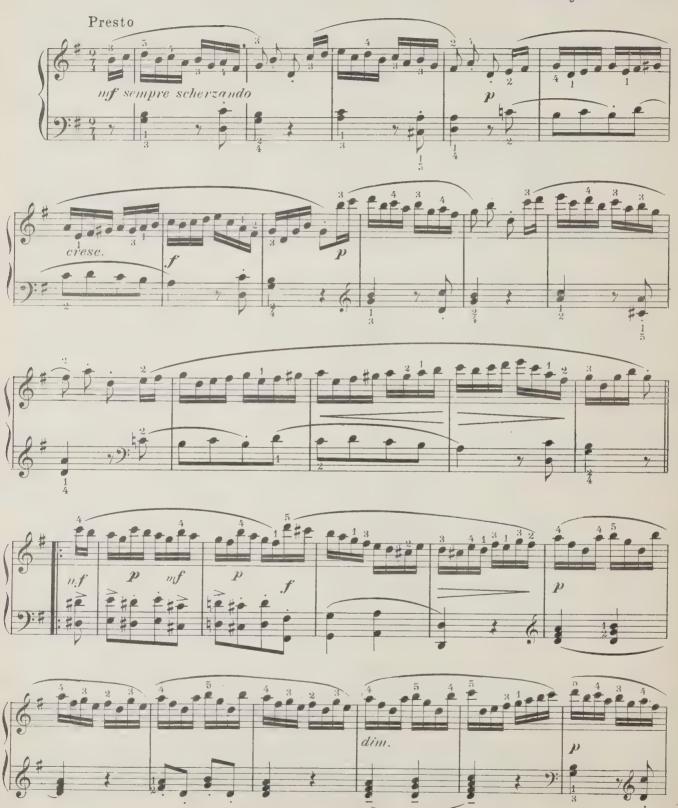




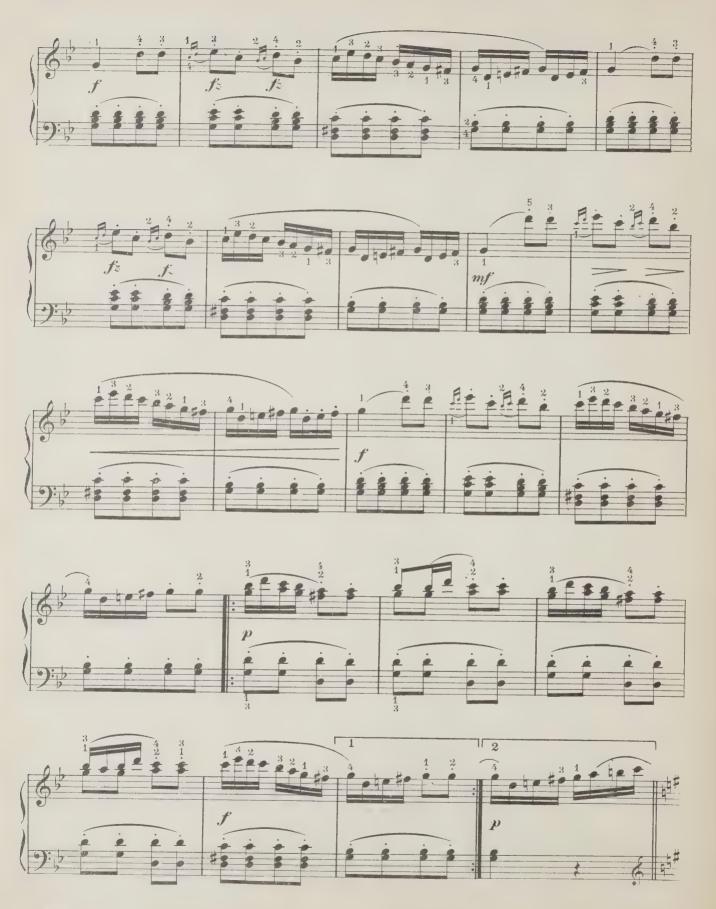
GIPSY RONDO

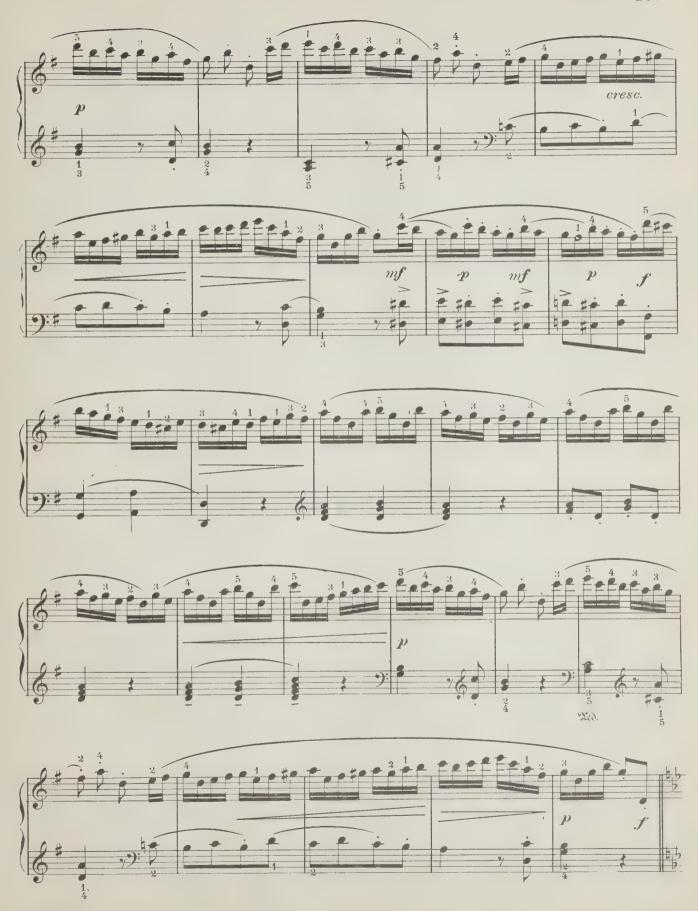
(From Trio in G Major, No V.)

FRANZ JOSEF HAYDN

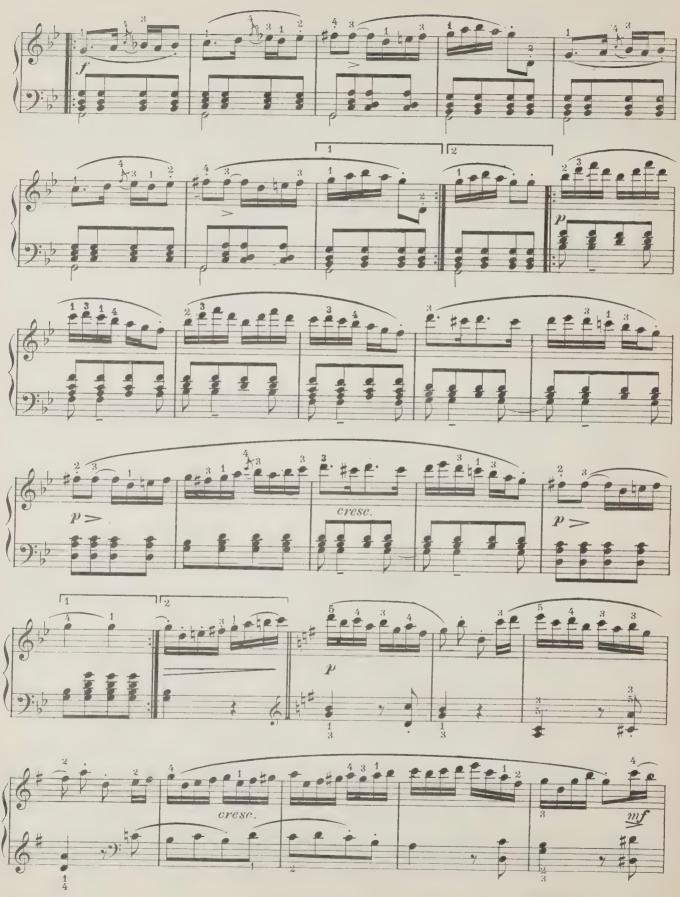








4-608-6



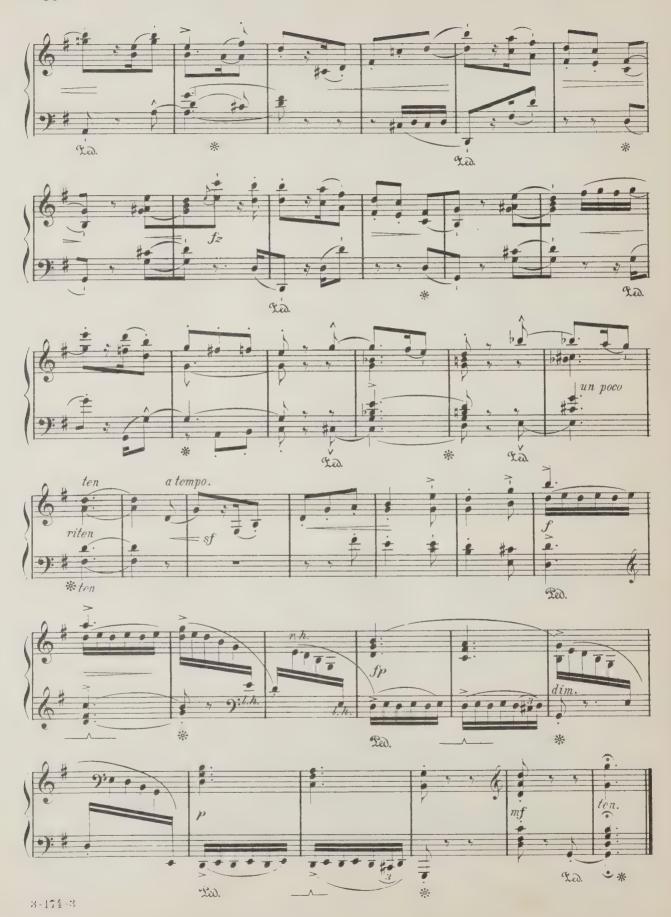
5-608-6



A FLOWER OF SPRING



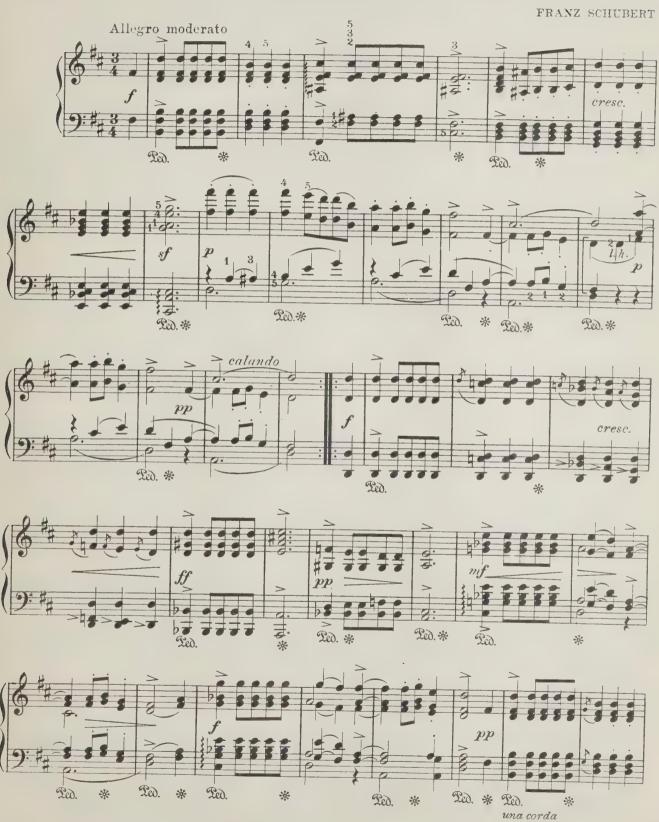


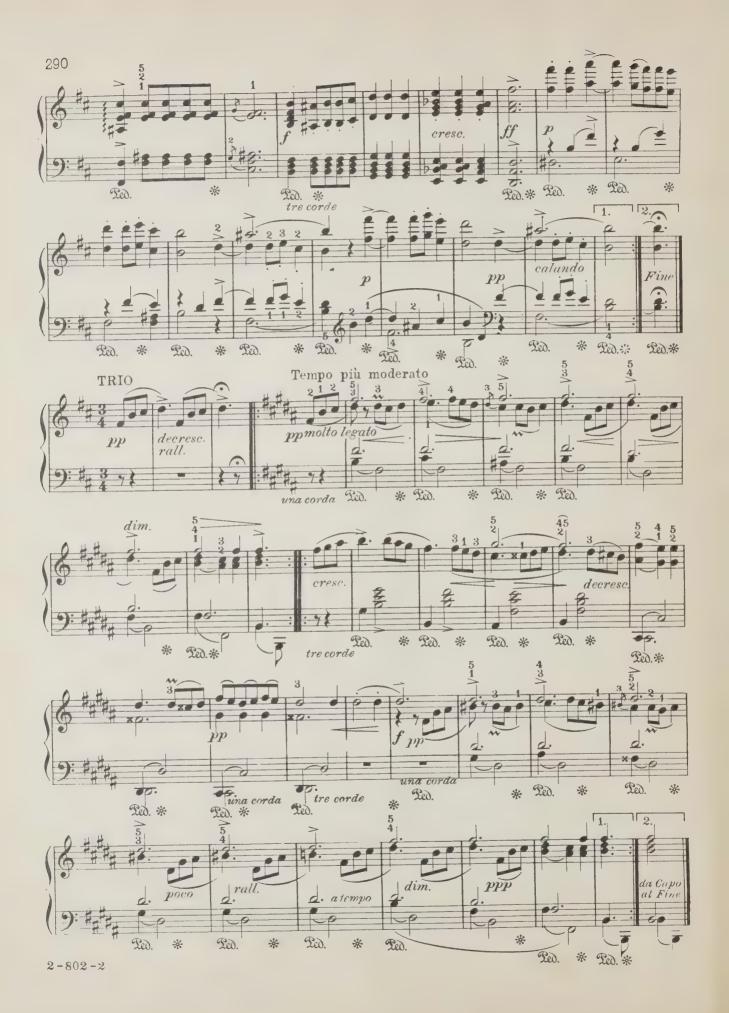


MINUETTO E TRIO

Edited by Charles Dennee

B MINOR





FOURTH GRADE

STUDIES PIECES



SELECTED FOURTH GRADE STUDIES

STUDY IN A MAJOR





2-807-34







Transposing this study into G minor and F minor will increase its utility from a technical stand point, 5-807-34





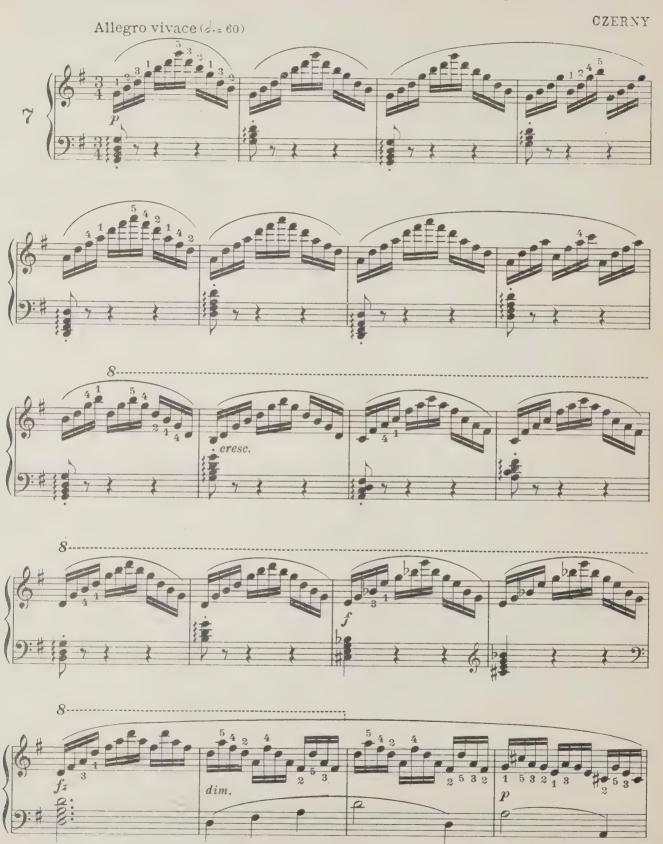
7-807-34

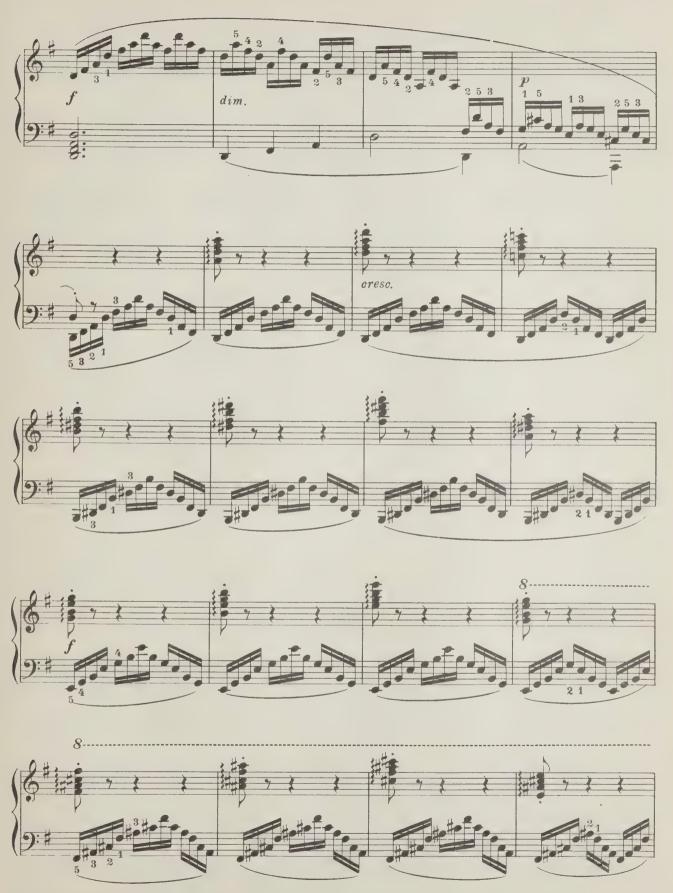
For dexterity, sureness and endurance in finger skips and 2nd finger crossing





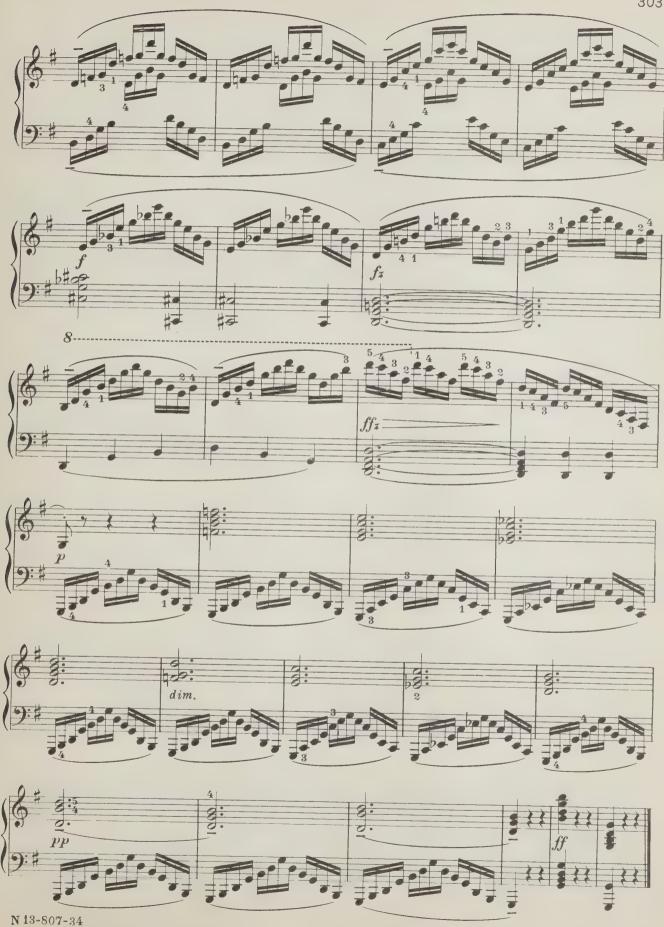
For dexterity in passing the thumb under the fingers in arpeggio passages

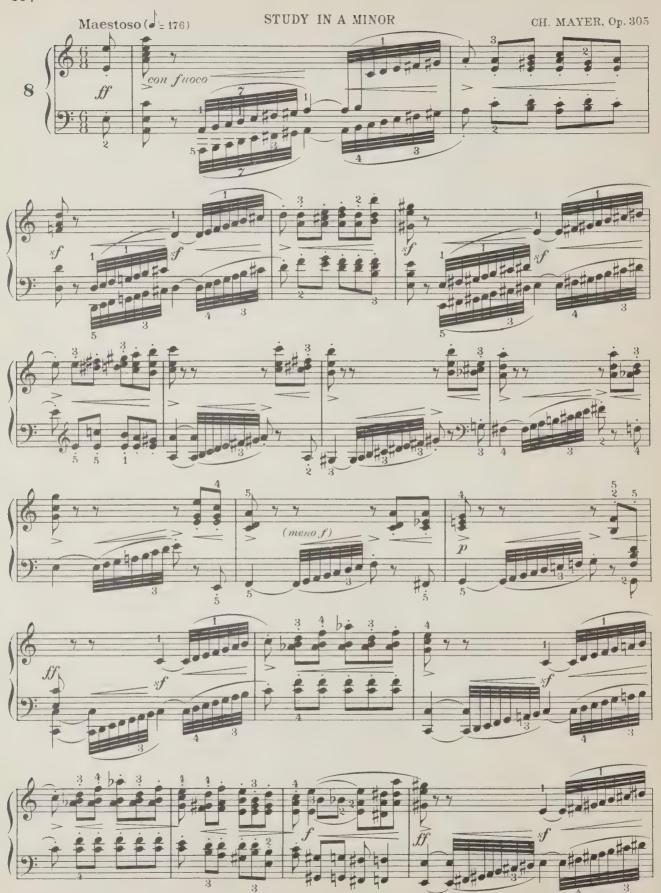




N 11-807-34





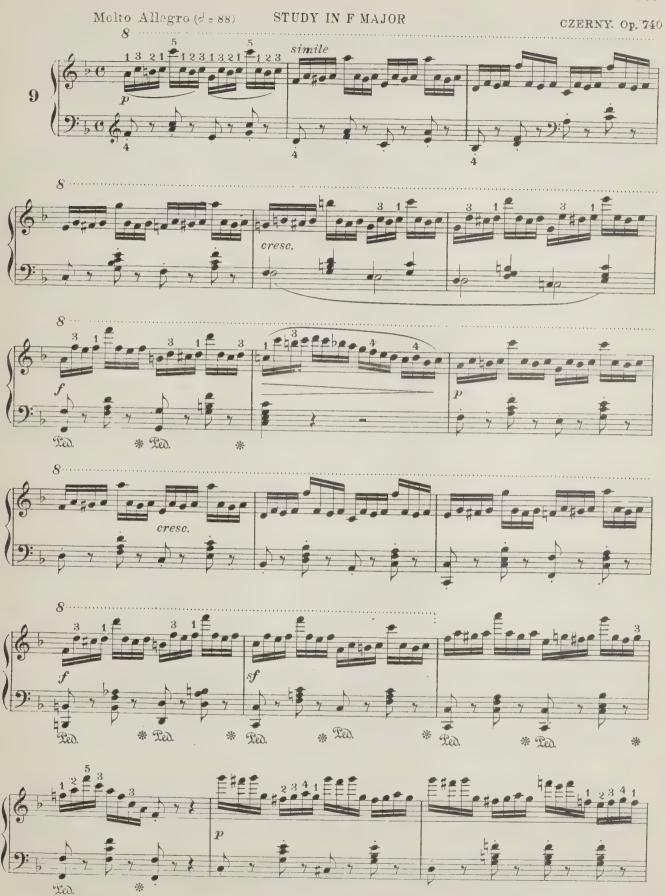


This study should eventually be played in a bold, free style, with much brilliancy of technique and strongly marked rhythmas 14-807-34



15-807-34





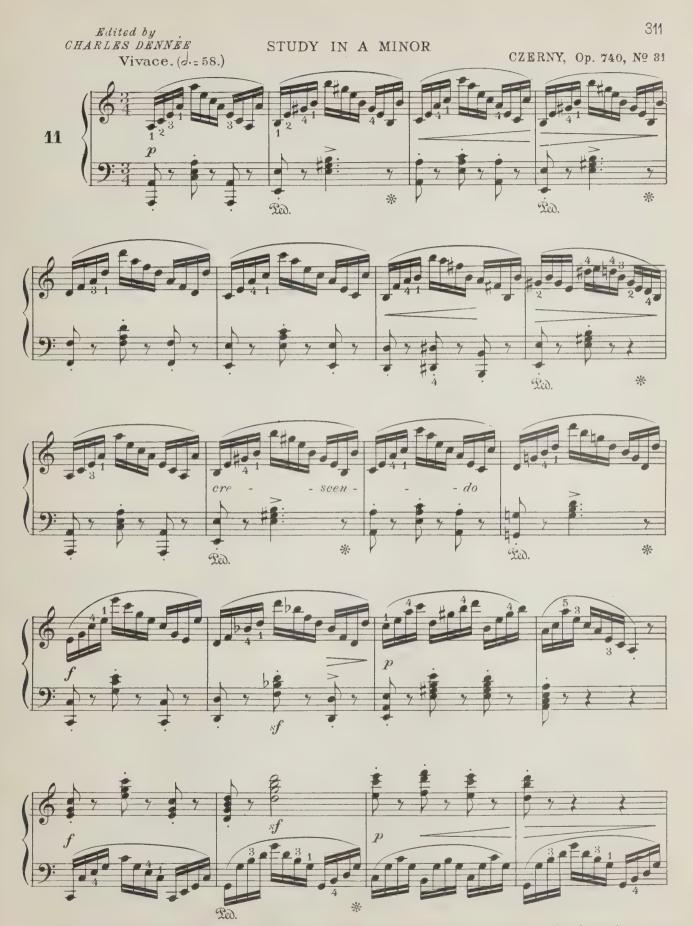




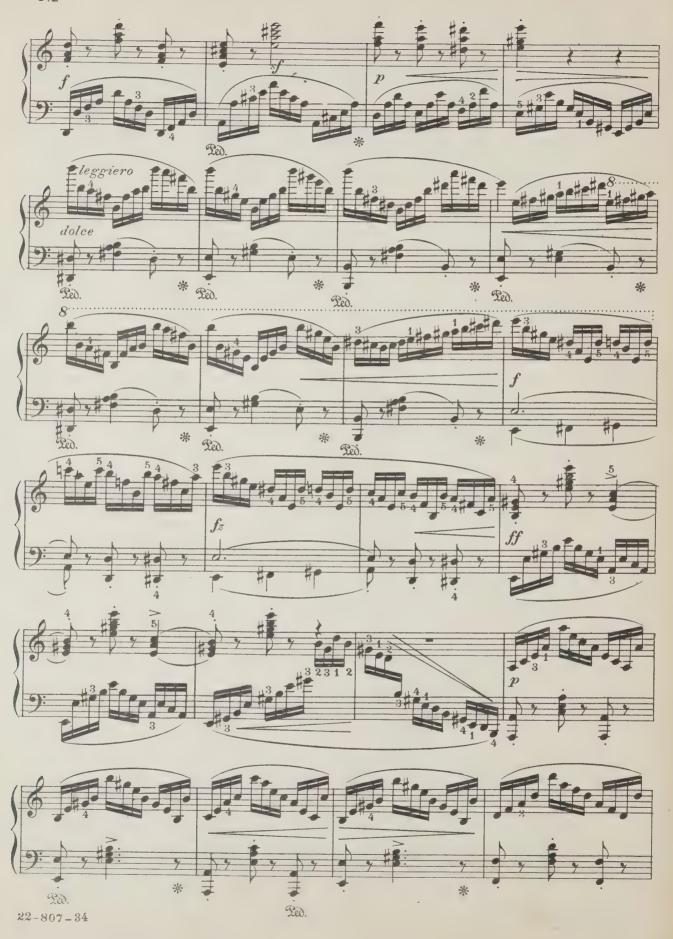




Gracefulness, lightness and musical tone quality are the essential features of this study. Observe accents and all dynamics carefully to bring out the rhythmic beauty



 $\label{lem:practise} \textbf{Practise with firmness and precision at first: ultimately play with a light, free finger touch, using extreme care in the observance of light and shade as indicated by the marking.}$





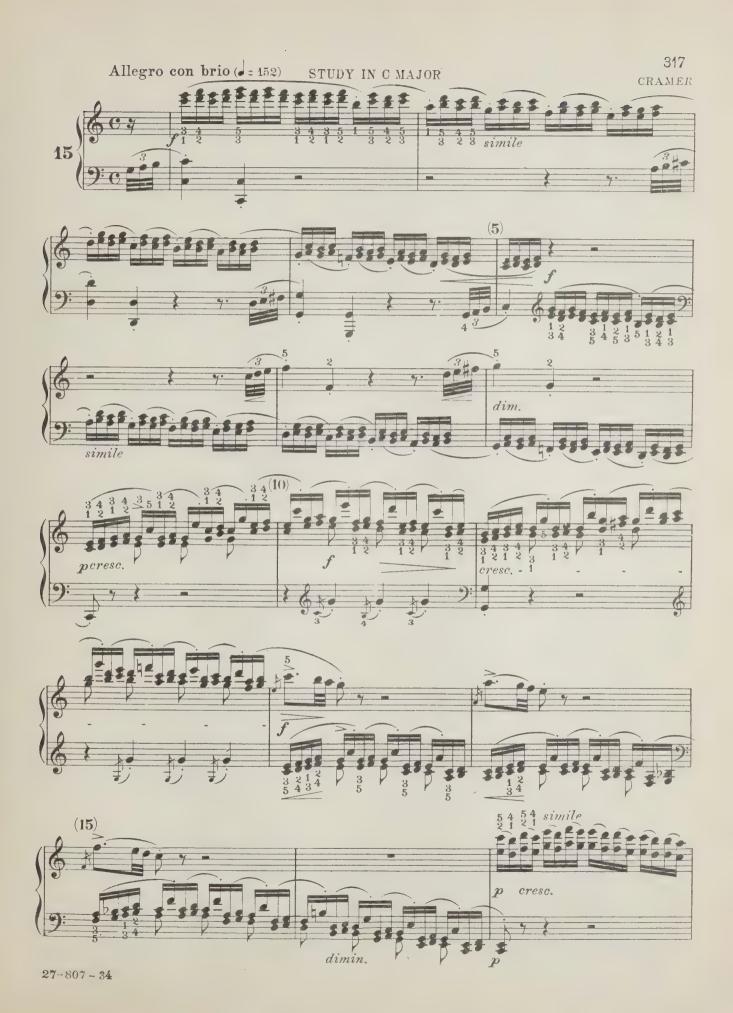






To be played with the utmost distinctness, but smoothness, of touch: strict observance of accent. shading and centrasts is imperative

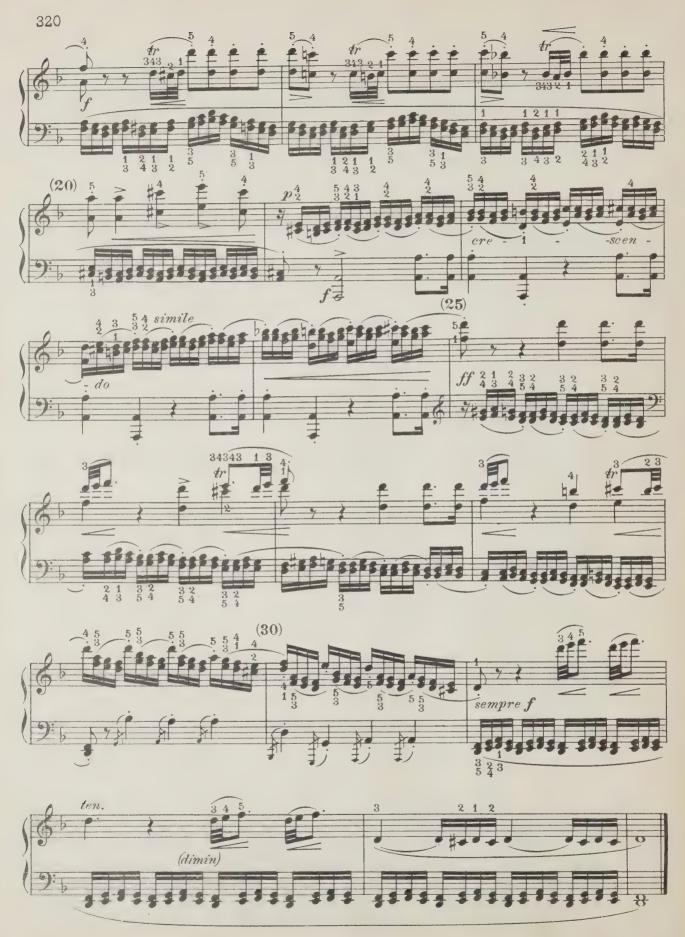






28-807-34













SPRING SONG

Edited by Th. Kullak

804 - CB - 4

SONGS WITHOUT WORDS, Nº XXX









4-804-4

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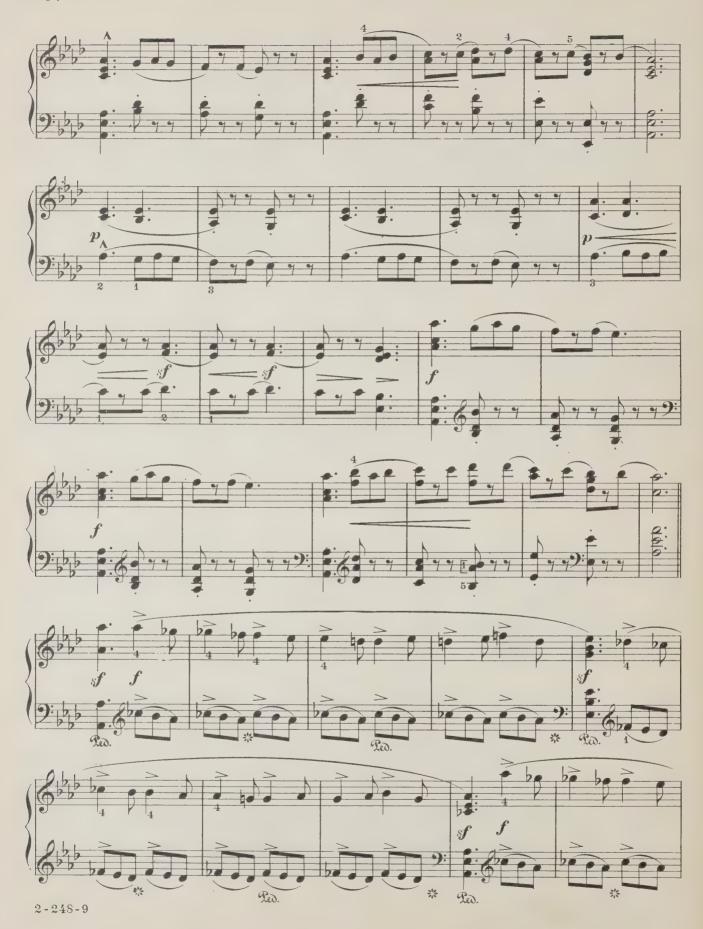


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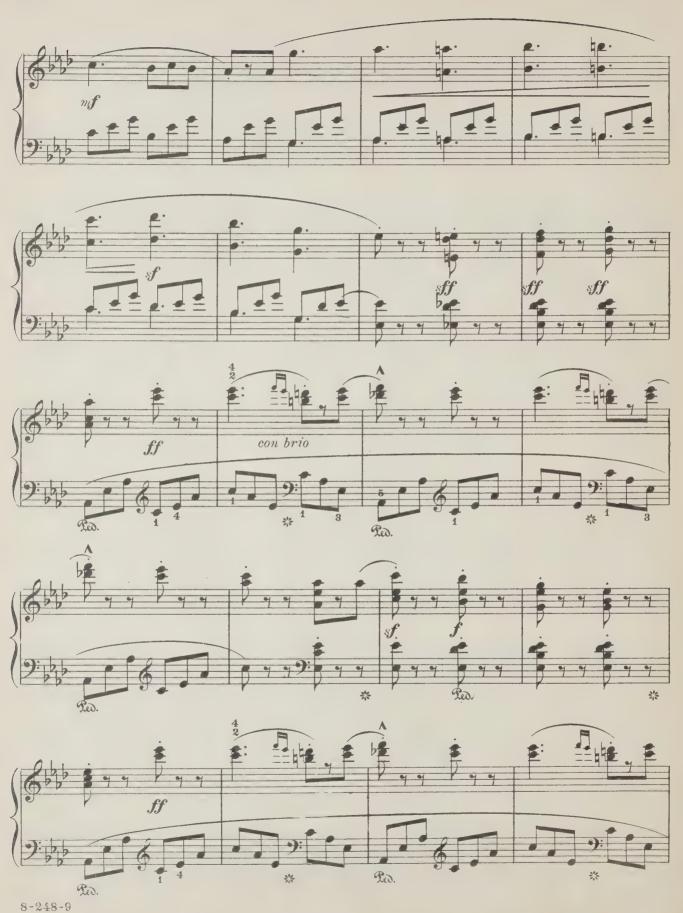
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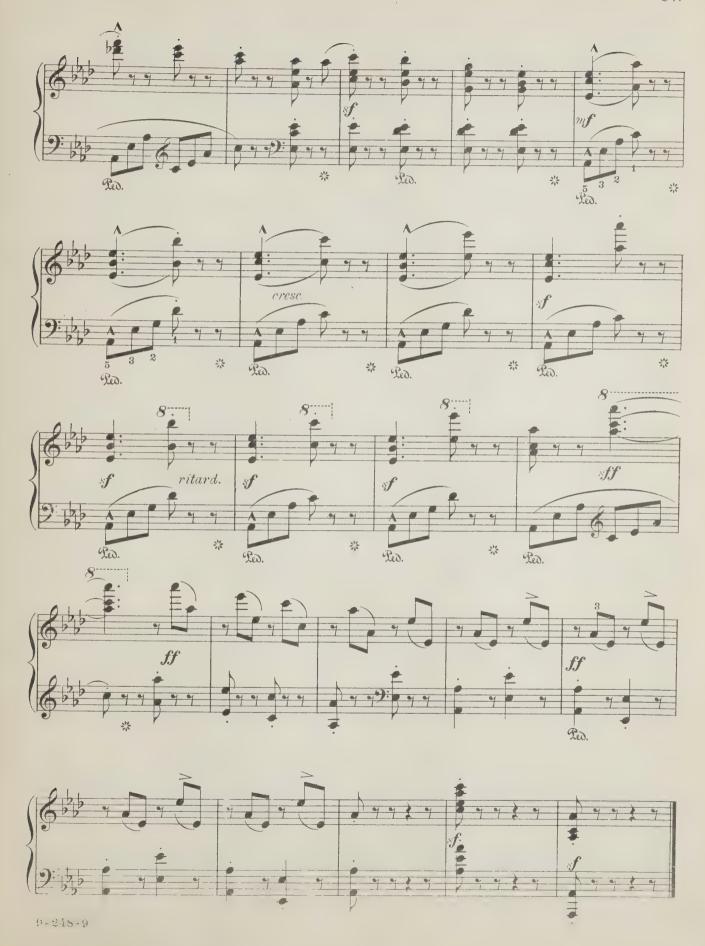


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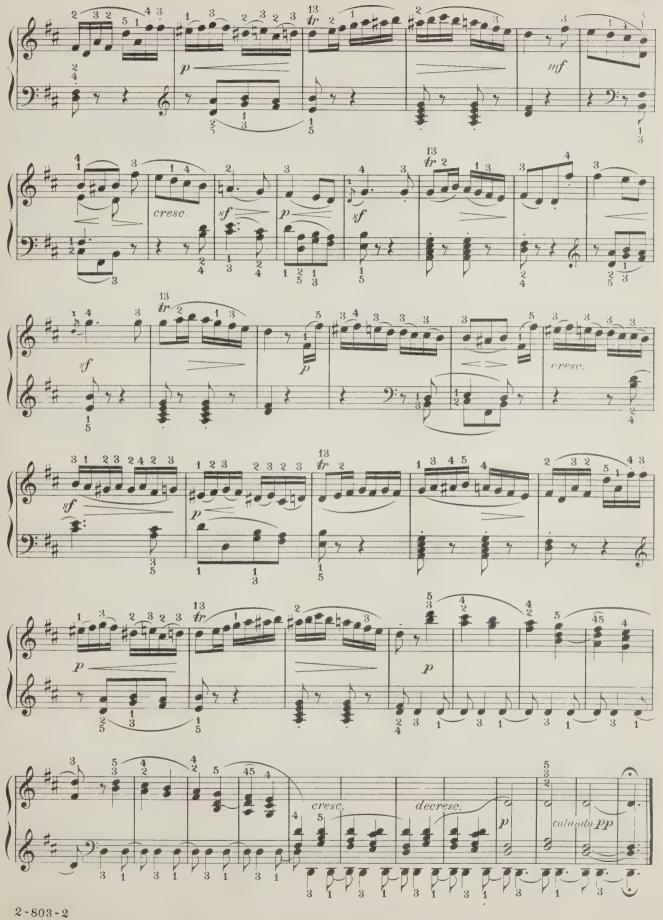




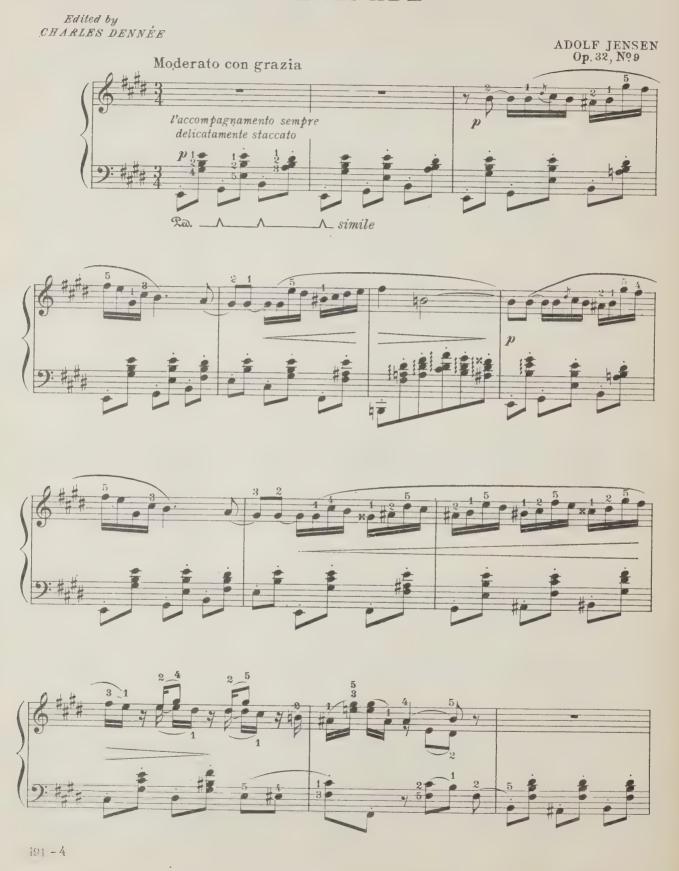
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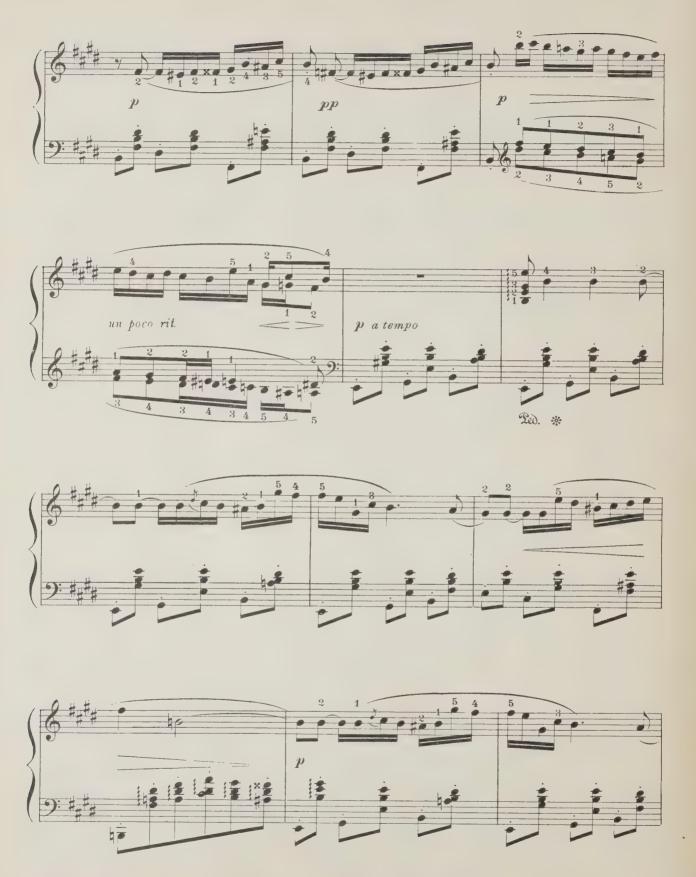




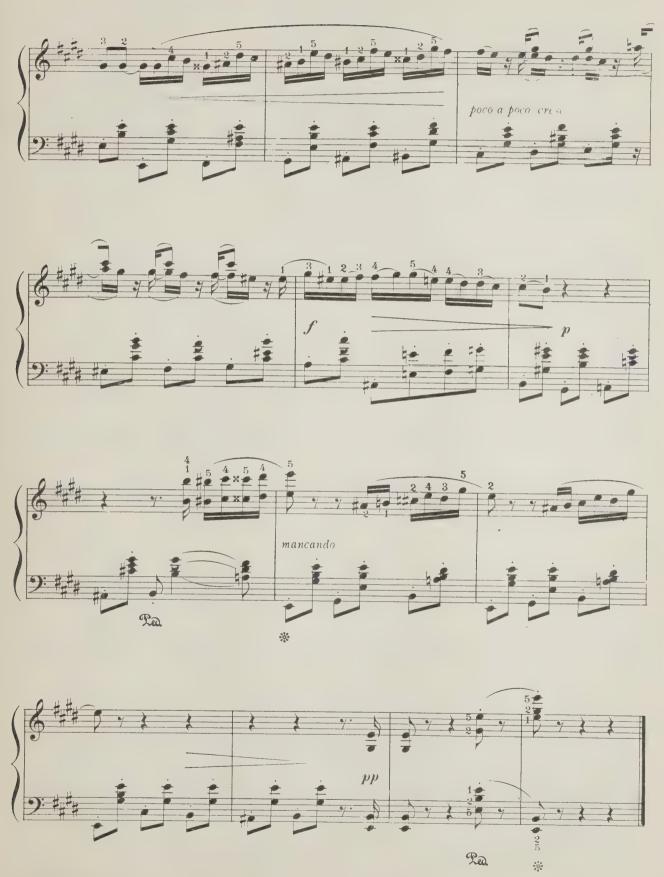
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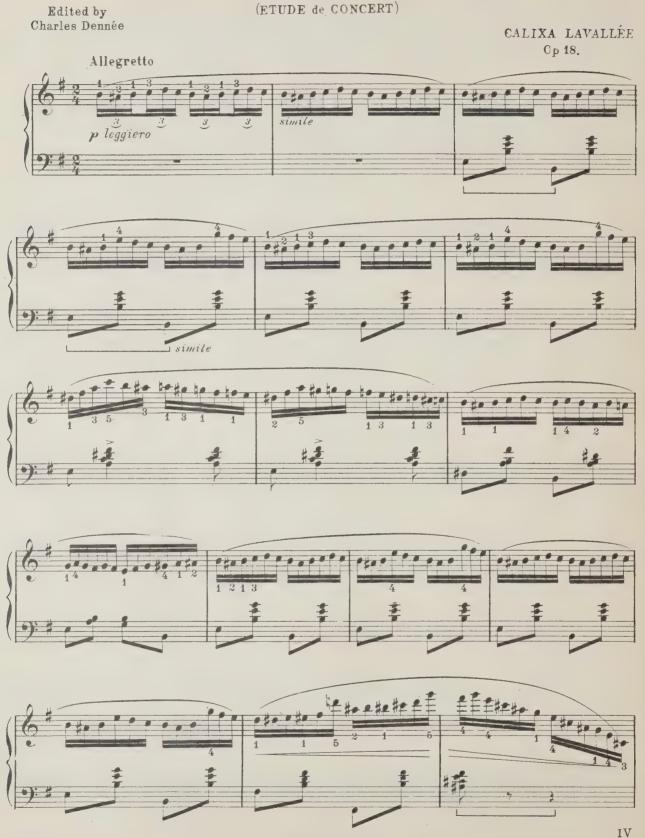
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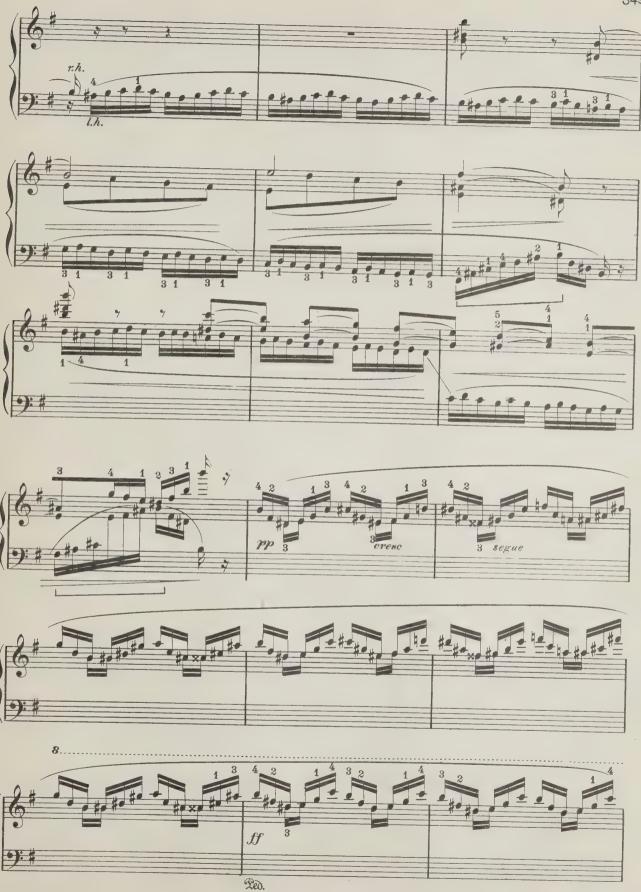
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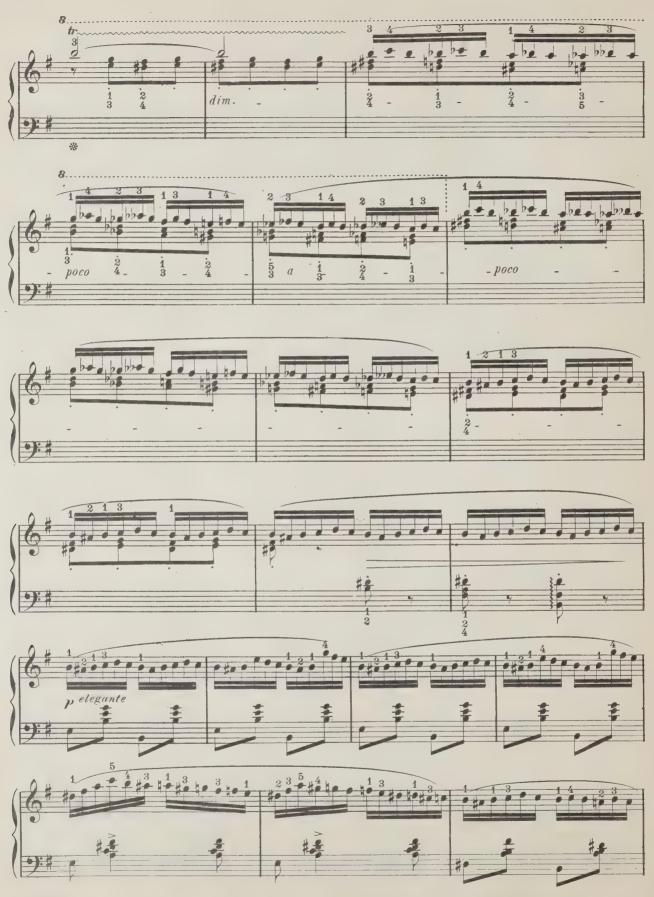
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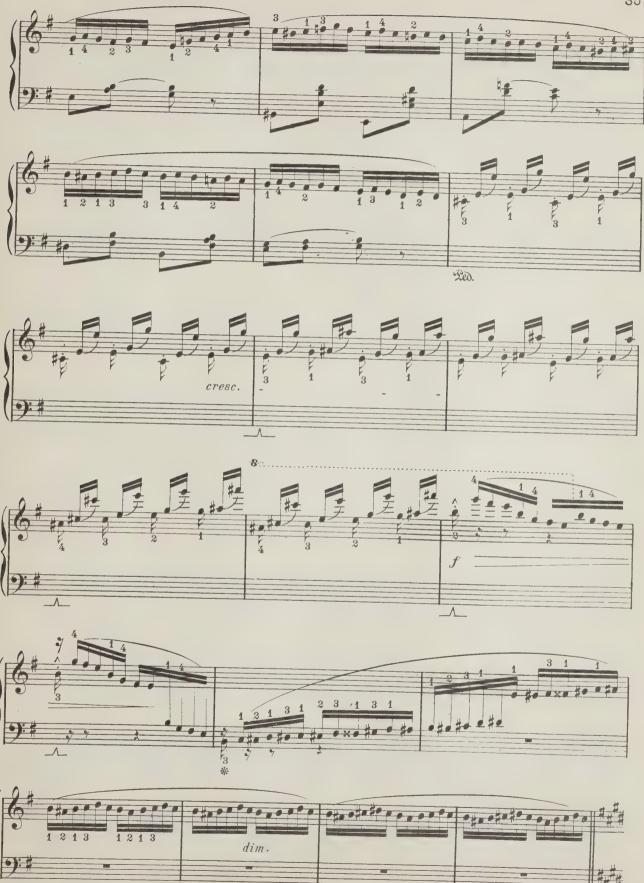


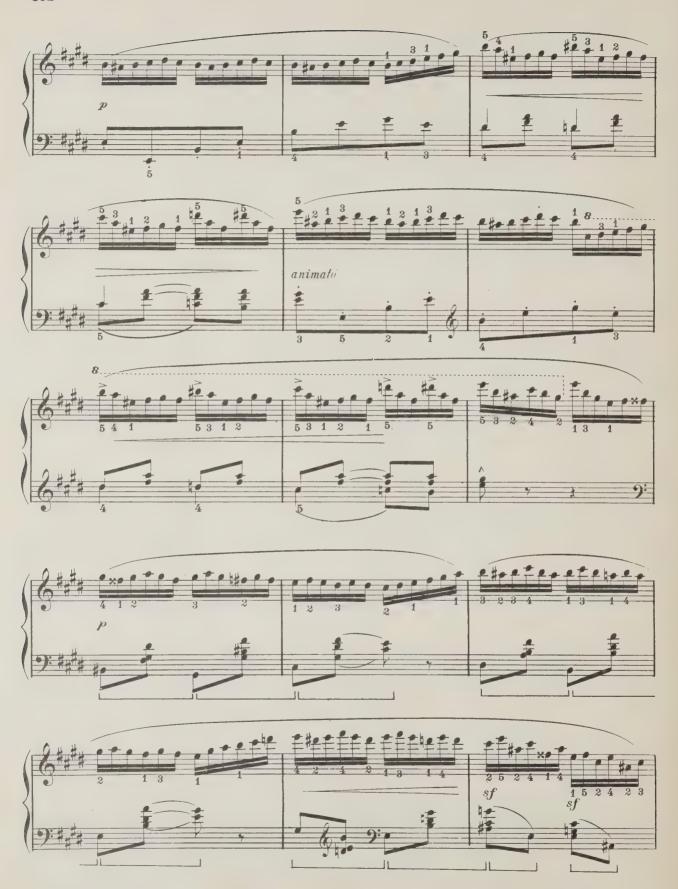




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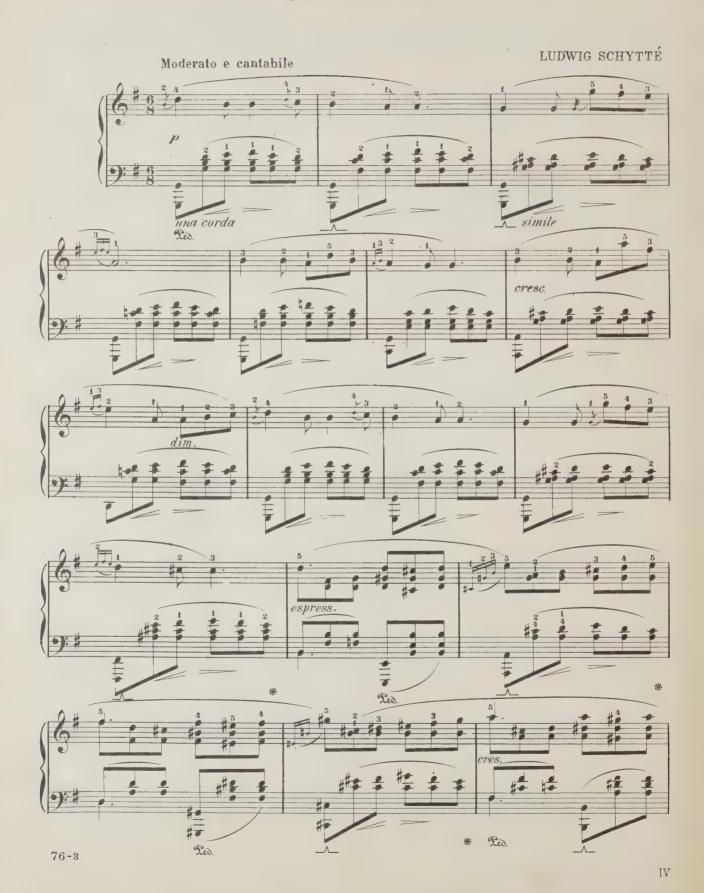


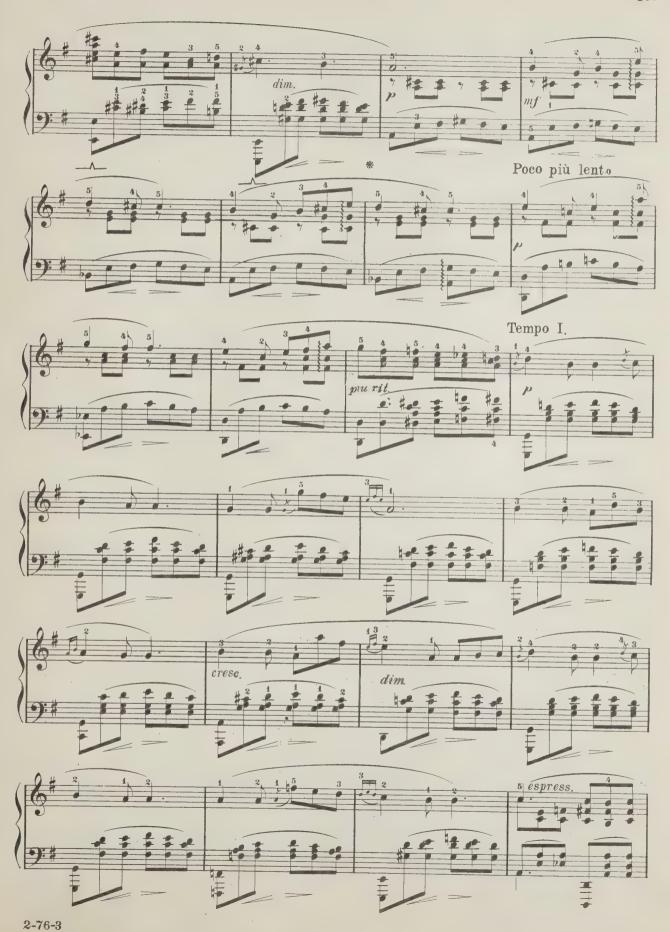






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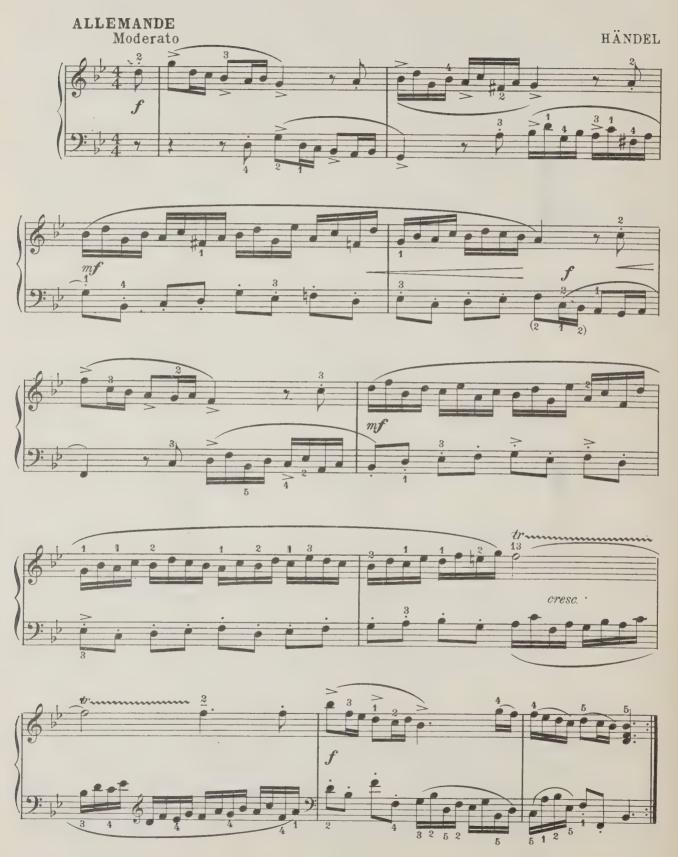


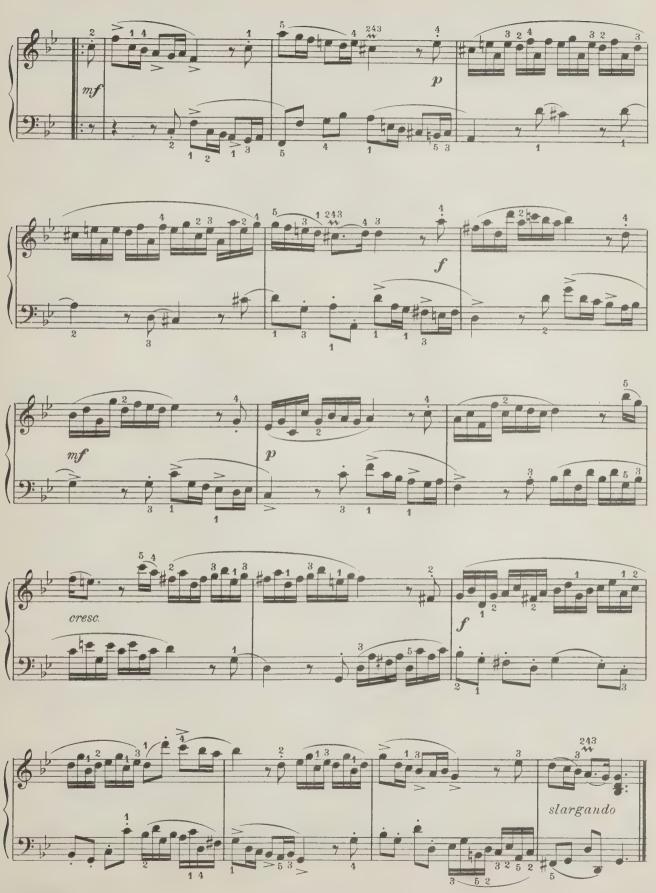




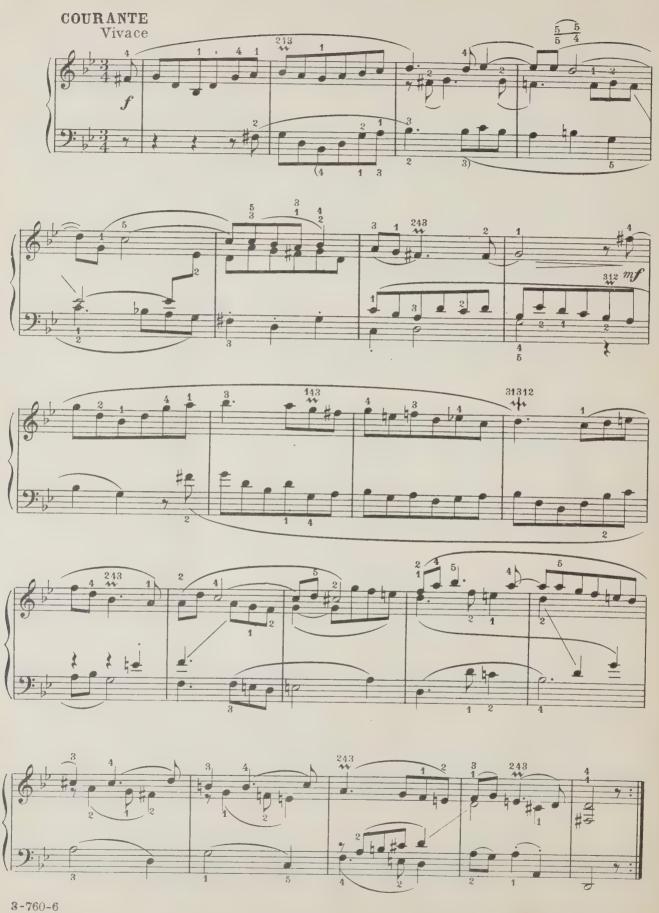
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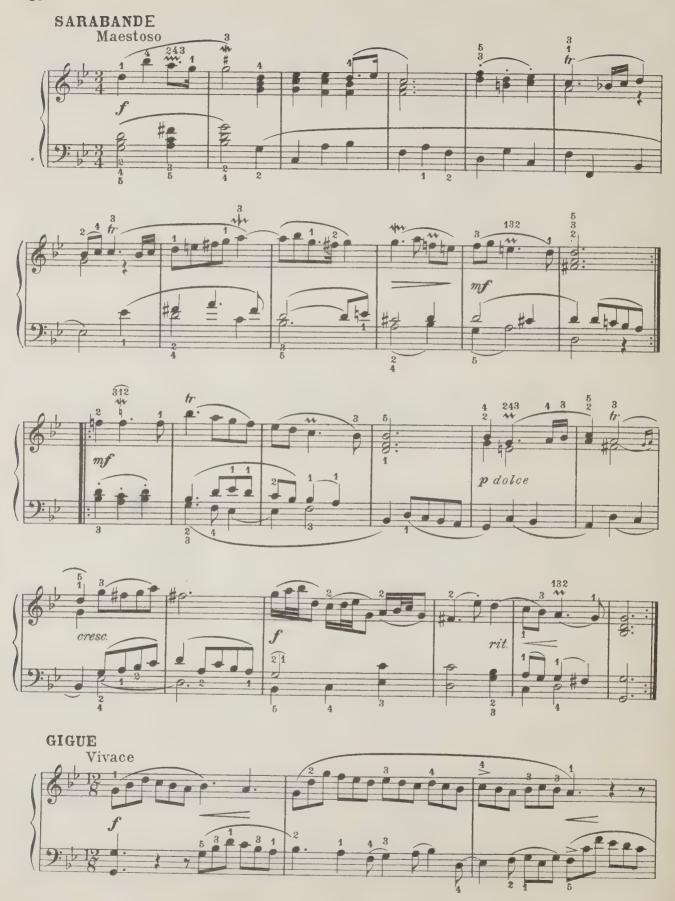


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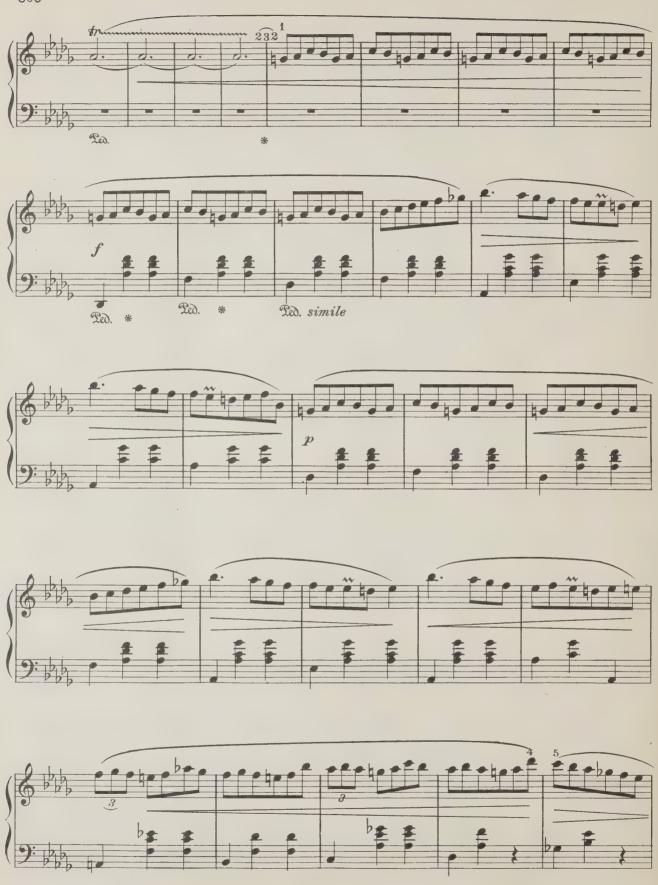
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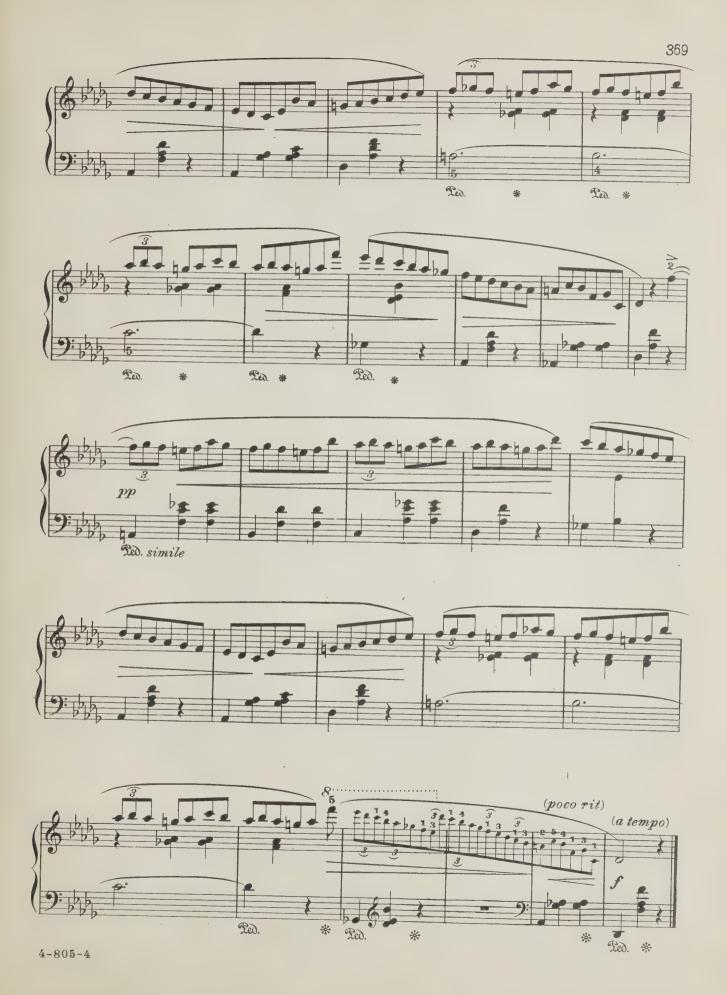
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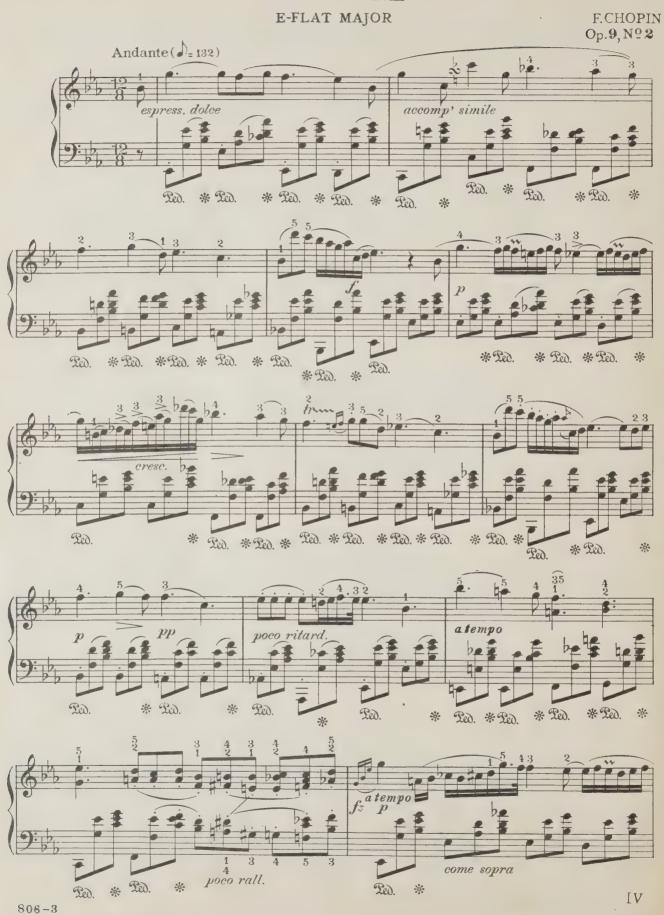
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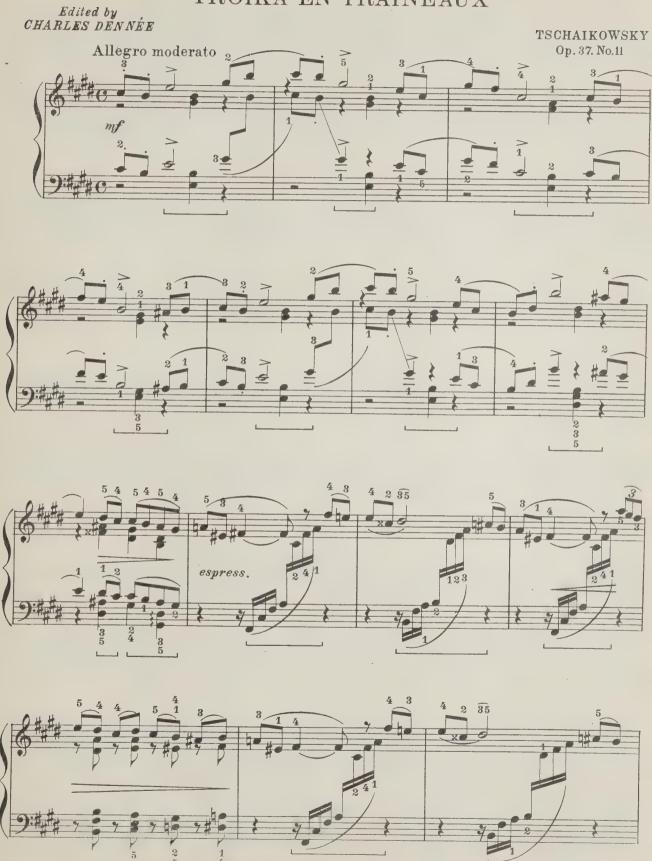
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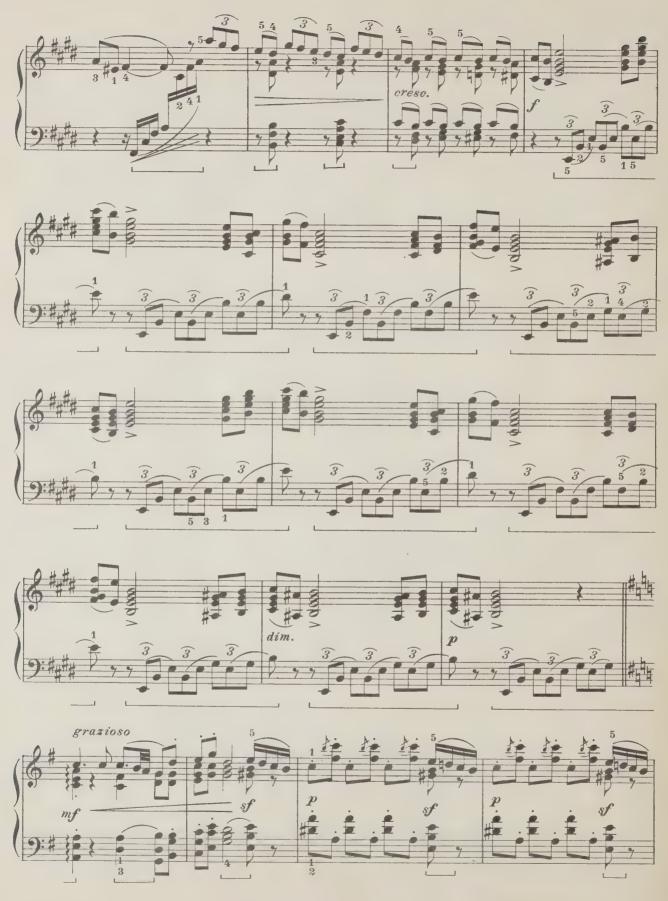






TROIKA EN TRAINEAUX





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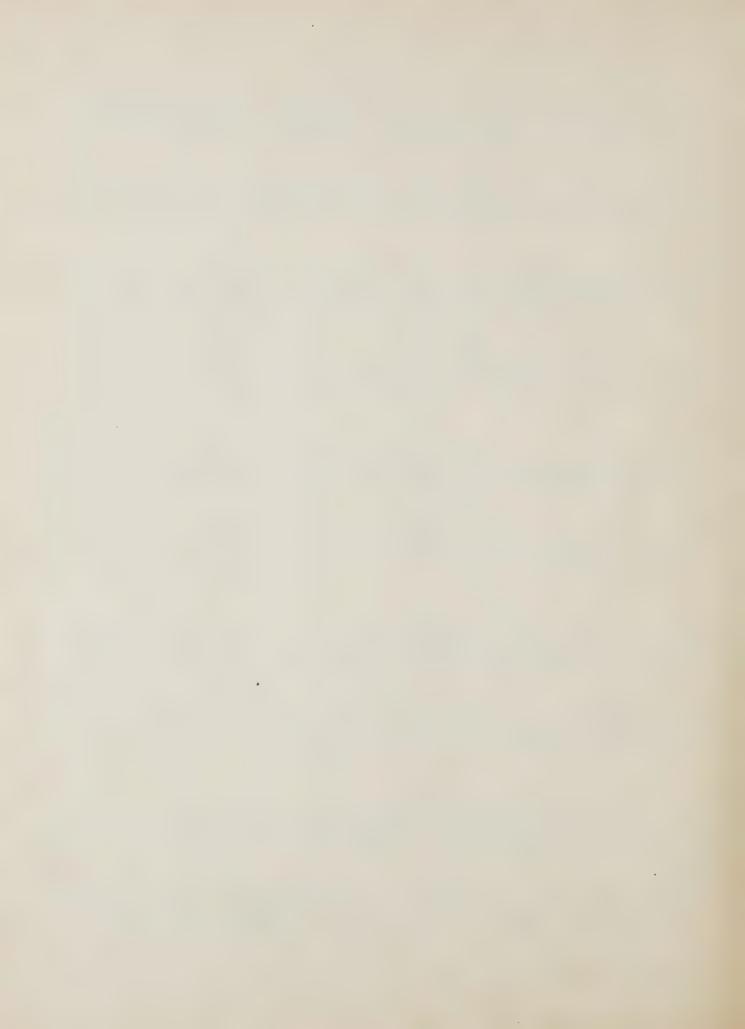




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